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THE LETTERS OF SCHUMANN'S YOUTH.

BY FR. NIECKS.

(Continued from page 149.)

WHEN Schumann wrote, in July, 1827, the letter from which I took the quotation with which I concluded the preceding division of this study, there was still much of the schoolboy in him. But from the sequel the reader will see that the boy was father to the man. A letter written sixteen months later, as a student of the Leipzig University, to his mother, on the occasion of her birthday, brings out his Jean-Paulism still more distinctly, and no less distinctly his truly poetic and romantic nature. It is the first time that he cannot press his mother's hand on that day, and he regrets that he has no poem to offer her. And then he proceeds in this letter of November 25, 1828, thus:—

"And nevertheless I send you a poem, a dream, or whatever else you like to call it. I slumbered profoundly sad; dreams came and fled; at last a dream assumed a definite shape, because my genius called to me: 'The birthday of your mother is at hand;' and the Paradise of hearts lay blooming before me. The lacerated and bruised souls flew hither and thither, and the saved and healed hovered around them, and comforted gently their plaints. Then was heard from the east a deep voice, but it was soft, like a harmonica bell, and flowed from heart to heart, and it asked: 'Which love loves most profoundly?' Oh, then trembled all souls at the sweet question, and all pressed forward and all said, 'Mine.' Æolian harps accompanied the voices, and the aurora of blessedness rested on all blossoms. The question was heard again: 'Which love loves most profoundly?' Then approached the hearts of friendship, and said, 'The love of friendship, for it loves gently and unaffectedly.' Then a lacerated soul came flying from the west, and spoke in an undertone, like its own echo: 'Ah! but the love of friendship has betrayed me; for it was selfish.' Then all hearts trembled and wept and fled at the answer of the lacerated soul. The voice from the east was heard once more: 'Oh, which love loves most profoundly?' Then came the hearts of youthful love, and said, 'The heart of lovers, for it loves most intensely.' And as they exclaimed thus joyfully, and the trembling youthful hearts continued to think of the beautiful earth, and the resplendent spring of youthful love, there pressed forward a crushed heart from the west and wailed low, 'Also this does not do so, for the beloved woman gave me only tears of grief, and then went and left me alone with my sighs, and my youthful heart faded.' Then the thrilling voice was heard again in the east, but as if angry or weeping, and the great question flew once more through Paradise: 'Oh, does then no love love most profoundly?' Then spoke a once lost heart which was again saved: 'A mother's love, for it loves unselfishly.' Oh, then came forward

not one soul that said, 'Also this love did not love me.' And the hearts fought a gentle contest, and all exclaimed: 'Yes, a mother's heart loves most profoundly,' and they were again joyful, and thought of all the motherly tears which had once in this world, loving, warning, and comforting, been wept for them. And the blossoms and flowers waved at this, and the æolian harps resounded, and all the harmonicas of the hearts gave forth joyful tones: 'A mother's heart loves most profoundly.' . . . My dream was at an end, and as I awoke, my heart exclaimed, comforted: 'Yes, a mother's heart loves most profoundly,' and felt, still half in the dream, how another voice in me answered, 'And does not a child's heart love as warmly and earnestly in return?' "

Schumann's Jean-Paulism is, perhaps, most strikingly exemplified in a letter of his from Karlsbad, of August 3, 1828—most strikingly, because of the bold extravagance of simile and sentiment which distinguishes the great German prose-poet:—

"Nature is the large outspread handkerchief [*Schnupftuch*] of God, embroidered with His eternal name, on which man can dry all his tears of sorrow, but also his tears of joy, and where every tear drops away into a weeping rapture, and the heart is attuned silently and gently, but piously, and to devotion."

The letters are, indeed, full of Jean-Paulism, and not only of the sentimental, but also of the humorous sort. Further proofs of this, and his poetic, romantic nature will be found in many of the following extracts. Let us now, however, look for facts particularly illustrative of his character generally, and of the development of this character. The fourth letter in the volume, dated March 17, 1828, was written after the completion of his studies at the Zwickau Gymnasium (High School) to his friend Flechsig. It shows that he was fully aware of the momentousness of the stage of life at which he had arrived.

"Now the inner, true man must come out and show what he is; thrust forth into existence, flung into the night of the world, without guide, teacher, and father, thus I stand here, and yet the whole world never lay before me in a more beautiful light than it does now, when I stand before it, and, gay and free, smile at its storms."

Soon after writing this, Schumann went to Leipzig, matriculating in the university. Little Paris, as Goethe calls it in *Faust*, the principal commercial and university town of Saxony, failed to satisfy him—at least, at first—in more than one respect. This may be gathered from a letter he wrote on May 21, 1828, to his mother. Having

complained of the absence of nature untouched by art, and of the shortcomings of his lodgings, he goes on :—

"To this is yet to be added a continuous inner soul-struggle on account of the choice of a profession. Cold jurisprudence, which already at the beginning overwhelms me with its ice-cold definitions, cannot please me; medicine I won't, and theology I can't study. In such a constant strife with myself I am involved, and I seek in vain a guide who could tell me what I should do. And yet—there is nothing else to be done. I must grapple with jurisprudence; however cold, however dry, it may be, I will conquer. And if man only wills, he can do everything. Philosophy and history shall, however, likewise become one of my chief studies. Enough of this; all will go well. I will not look gloomily into the future, which, after all, may be so happy, if I do not waver."

In the spring of 1829 Schumann exchanged the University of Leipzig for that of Heidelberg. The surroundings in the latter town pleased him better than those in the former; but his feelings with regard to the study of law were not much altered by the change. His love was engaged, irredeemably engaged, elsewhere. "My whole life was a twenty years' struggle between poesy and prose, or say, music and *jus*. In practical life I had just as high an ideal as in art." Thus he wrote from Heidelberg to his mother on July 30, 1830, when he found himself standing at a cross-way, and was startled by the question, "Whither?" His genius directed him to art, and he believed that this was the right way. He therefore proposed to return to Leipzig, to put himself into the hands of Wieck, from whom he had already previously had lessons, and afterwards to prosecute his studies under Moscheles in Vienna. "I still stand in the midst of the youth of phantasy, which can still foster and ennoble art; I have also arrived at the conviction that, with industry and patience, and under a good teacher, I shall be able within six years to compete with any pianist, as the whole of pianoforte-playing is mere mechanism and dexterity; here and there I have also phantasy, and, perhaps, creative talent." The object of the letter was to persuade his mother to give her consent to this plan; and with loving as well as earnest eloquence he besought her not to stand between him and his true vocation. Let her write to Thibaut, the musical professor of jurisprudence at Heidelberg, who advised him to abandon law for art. Let her write to Wieck, and submit the matter to his decision. Schumann had not the stuff in him for a pettifogger, or, to use his own expression, he had no real love for *juristische Bettellei und Pfennigstreitigkeiten*. The higher posts of the legal profession in Saxony were not obtainable by one who was neither of noble birth nor had powerful patrons. In fact, his intellectual and emotional disposition entirely unfitted him for the struggle for material existence. "That I am not a practical person I feel now and then, and, rightly considered, it is the fault of none but of heaven itself, which again has given me imagination to arrange and colour for myself the dark places of the future." (Heidelberg, July 1, 1830.) In connection with this subject and passage may also be quoted the following extract from a letter written towards the end of the same year :—"This contempt and squandering of money is a pitiable trait in me. You would hardly believe how light-minded I am, and how I often clearly throw money out of the window. I always reproach myself, and form good resolutions, but in the next minute I have forgotten them, and give again eight groschen gratuity. My having been abroad and travelling has a great deal to do with it—most, however, myself, and my cursed light-mindedness. I am afraid it will not pass away." (Leipzig, Dec. 15, 1830.) Indeed, his letters prove his impecuniousness to have been chronic, for he is always writing for money—to his guardian, to his mother, to his brothers, in fact, to every one that was near and dear

to him. And, strange to say, his pride and delicacy of feeling seemed to find nothing humiliating, nothing gall-ing, in this. The solution of the riddle lies of course in his disregard for such trash as money.

But it is time that we should now pay some attention to Schumann's musical doings and tastes. During his stay at Heidelberg (1829—1830) he gave much of his time to the pianoforte, played at a concert of the student society *Museum Moscheles'* variations on the Alexandre march with great success, and made his first essays in composition, producing, among other things, his Op. 1, the Abegg variations. Here are, first of all, some extracts from a letter addressed to his former and future teacher, Friedrich Wieck :—

"Schubert is still my 'unique Schubert,' especially as he has everything in common with my 'unique Jean Paul'; when I play Schubert, it seems to me as if I were reading a romance of Jean Paul in music.

"What a diary, in which they enter their momentary feelings, is to others, that was to Schubert the music paper, to which he confided all his humours, and his wholly musical soul wrote notes where others employ words—in my humble judgment. Already years ago I began a work on the aesthetics of music, which was pretty far advanced, but I felt afterwards very well that I lacked real judgment, and, still more, objectivity, so that I found here and there what others missed, and *vice versa*. But if you knew what an impulse and urging there is in me, and how I might already have got with my symphonies to Op. 100, if I had written them down. . . . I am sometimes so full of nothing but music, and so thoroughly overflowing with nothing but sounds, that it is impossible for me to write down anything; and in such a mood I could be so presumptuous as to laugh at an art critic who would tell me that I should not write, for I did not accomplish anything, and say to him that he knew nothing about it." (Heidelberg, Nov. 6, 1829.)

Schumann's mother wrote, as desired by him, to Wieck, to ask his opinion concerning her son's projects; and as his answer was favourable, she gave her consent, although with a heavy heart. In consequence of this he returned in the autumn of 1830 to Leipzig, and remained there for many years to come. There, indeed, it was that the most important artistic and domestic events of his life came to pass, that his fame and love germinated, blossomed, and bore fruit. At first Schumann aimed at becoming a pianoforte virtuoso; but an accident to the forefinger of his right hand, caused by injudicious experiments made with a view of increasing the flexibility and strength of the fingers, dissipated all his dreams of glory in this walk of the art. On June 14, 1832, he informs his mother of this "strange misfortune," and in letters of August 9, 1832, November 6, 1832, and March 19, 1834, describes the cures attempted, and the feelings experienced by him. In the second of the last three letters he says that, although the doctor still holds out hope, he has quite resigned himself, talking also about taking up the violoncello, which, he thinks, would be of use to him in composing symphonies. And in the letter of March 19, 1834, he writes to his mother :—"Do not be uneasy on account of the finger! I can compose without it, and as a travelling virtuoso I would hardly have been happier; I was unfitted for this from the very beginning. It does not disturb me in my improvisation. Even my old courage of improvising before people has come back again." Under Heinrich Dorn he made serious contrapuntal studies. In a letter of July 27, 1832, addressed to Baccalaureus Kuntzsch, a Zwickau teacher of his, he writes that a few months before he had finished with Dorn a theoretical course up to canon. "Marpurg I have gone through by myself. He is a very estimable theorist. Generally Sebastian Bach's *Wohltemperirtes Klavier* is my grammar, and, moreover, the best. I have analysed the fugues one after another into their minutest elements; the profit from this is great, and of a morally-strengthening

effect on the whole being, for Bach was a man—out and out. In him there is no halfness, no sickliness; all is as if written for eternity. Now I must set about reading scores and practising instrumentation. Do you possess old scores, perhaps of old Italian church music?" Not long after (Nov. 2, 1832) he wrote also to Musikdirector G. W. Müller, of Leipzig, asking him for lessons in instrumentation, and to read over with him a symphony movement of his which was shortly to be played at Altenburg. He adds that he had been working without guidance, and that he felt diffident with regard to his symphonic talent. These epistolary revelations afford us more insight into Schumann's musical apprenticeship than all the biographies of the master that have hitherto seen the light. But even more interesting than the revelations about his craftsmanship are those about the spirit that illuminated him, the ideals that beckoned him. Here are a few characteristic passages, taken almost at random:—

"As to the grand opera, it is a fact; I am in fire and flames, and rage the whole day in sweet, fabulous sounds. The opera is entitled *Hamlet*; the thought of glory and immortality gives me strength and invention, and the bailiff timidly withdraws. The journey to Zwickau would disturb the flow of my inspiration; but, nevertheless, it is possible that I may come. . . . I am in an unusually free, light, and divine mood, and swim in pure ether of vague, homelike feelings." (Leipzig, Dec. 12, 1830.)

"I shall never be able to amalgamate with Dorn; he wishes to bring me to the point of understanding by music a fugue. Heavens! how different men are. To be sure, I feel that theoretical studies have had a good influence on me. Formerly all was momentary inspiration; now I look rather on the play of my enthusiasm, perhaps stop sometimes in the middle of it, to see where I am." (Leipzig, Jan. 11, 1832.)

"I still consider music as the ennobled language of the soul; others find in it an intoxication of the ear; others, again, an arithmetical example, and practise it accordingly."

Very suggestive are Schumann's characterisation of himself as a "lyric nature," and the remark that "melancholy feelings have something very attractive, even strengthening, for the imagination."

Perhaps the most interesting portions are those in which Schumann writes of the genesis of his early pianoforte works, his songs, and some other compositions, and of his own ideas of them; and next to them, if not before them, comes the story (hardly more than hinted at) of his passing passion for Ernestine von Fricken, and that (fully unfolded) for Clara Wieck. With a few extracts from letters addressed to the latter (1838—1839) I shall conclude this notice of a charming collection of letters and study of a rare personality.

"The letter from Simonin de Ser has given me much pleasure; indeed, I rejoice to see how my compositions make way for themselves here and there. I write now with far greater ease, perspicuity, and, I believe, gracefulness. Indeed, for about a year and a half I imagine I have been in possession of the secret; that sounds strange. Much is yet lying in me. If you remain faithful to me, all will come to the light; if not, it will remain buried. The next thing I write will be three string quartets. . . . Do write to me and tell me how you like the *Phantasietücke* and *Davidshändlerin*—sincerely, not as to your bridegroom, but as to your husband. Do you hear? . . . I have nobody with whom I can speak about my art. I have only you. . . . Oh, what music I have now in me, and what beautiful melodies! Imagine, since my last letter I have again finished a whole book of new things. I will call it *Kreislarian*, in which you, and a thought of you, play the principal part; and I will dedicate it to you—yes, to you, and to nobody else. Oh, how sweetly you will smile when you recognise yourself in it. . . . Strange! when did you compose the piece in G minor? In March I had a quite similar thought; you will find it in the *Humoreske*. Our sympathies are too remarkable! . . . In your *Romanze* I have again heard that we must become man and wife. Every one of your thoughts comes out of my soul, as I indeed have to thank you for all my music."

"THE TECHNICON."

(Concluded from p. 148.)

"ONE of the principal objects of the 'Technicon' is that of artificially grafting to the mind, as it were, this subtle power whereby the mental expressions can find free and untrammelled vent through the physical channel by which they are compelled to pass on their way to the key-board, thereby allowing the gifted artist to produce the expressions of his genius with their true and crowning graces.

"The mental faculties may be able to realise discriminating sensibilities in musical art; but if there is physical inability to produce a *correspondence of muscular action to the mandate of the will*, the mental emanations are of little value to their possessor. Sir Charles Bell, in his excellent work (already alluded to) upon 'The Hand,' says:—'The muscles are provided with two classes of nerves—on exciting one of these the muscle contracts, on exciting the other no action takes place; the nerve which has no direct power over the muscle is for giving sensation.' Now, pianists have sometimes been under the erroneous impression that the 'nerve of sensibility' has to do with the *production* of expressive touch in pianoforte playing. This is a great mistake, as the 'nerve of sensibility' is a *conductive*, and not a *productive* agency. This can be explained better by practical example; for instance, the blind man uses the 'nerve of sensibility' to convey to his 'sensorium' a consciousness of those impressions of outline of form, which, in our case, are conducted to the brain through the eye and optic nerve. It can be seen, therefore, that this is a reflective or conductive process to the brain, and not the conveyance of volition from the brain. In the case of the pianist, the 'productive process' is based upon movement of parts, and movement of the human anatomy is due to muscular action, which is originated by the brain, the volition from which passes as a nervous influence through the 'motor nerves,' which connect the brain with the muscular system. If, therefore, we look for the highest artistic expression which the brain is capable of, through this medium, it must be done by strengthening the conductive powers of the 'motor nerves,' and due development of muscular details, so as to allow of immediate and *effortless* response of muscular action to mental emanation.

"It should be remembered that the hand is the machine or physical medium used by the brain for the production of tones by means of the keyboard. In pianoforte playing this machine (the hand) is run at a 'high rate of speed,' as mechanics say. Now, no mechanic starts a machine to work at a high rate of speed with tight joints or bearings, or without first lubricating its parts. This is just what the 'Technicon' does for the hand, before it is put into motion on the keyboard. *It starts the machine to work with its parts prepared for action.* By starting off on the pianoforte with the hand thus lubricated, so to speak, the performer is enabled to enjoy the pleasure of pianoforte playing to a much greater degree than otherwise, besides which he is also free from the weariness (perhaps headache) so often occasioned by the effects of intolerable repetition exercises, &c.

"It is of great importance that a pianist attain such strength for the production of tone that he can command a considerable 'reserve of power.' Now, the power of striking a key with the finger is in accordance with the ultimate power of contraction in the flexor muscle (or striking muscle), *i.e.*, the contractive power of the muscle between the point struck and the continued power of contraction, until the maximum of contraction is reached. In short, *the contractive power remaining in the flexor muscle after the striking point is reached.* Therefore, to

gain strength in the flexor muscles, their power of *ultimate* contraction should be augmented, and this the 'Technicon' provides for.

"The fourth and fifth fingers being naturally weaker than the other fingers, is most essential that they be strengthened so as to correspond as much as possible with their neighbours in 'tone-producing power.' What professor, or what student is there, that is not aware of the annoying collapse of the fifth finger in playing octaves, or when it is required to produce a *sforzando*? This weak member of the technical machine should be so strengthened as to enable it to bear its parts, which are frequently of an onerous description. This desirable end can be attained by means of the 'Technicon,' as each finger can be exercised, and its muscles strengthened individually and independently of the other fingers.

"Of all the fingers the one which is brought most prominently into action in pianoforte playing is the first finger or thumb. It may also be said that the technical difficulties to be overcome by the thumb are greater than those which present themselves to the other fingers, owing to the various movements or directions in which the thumb is called into action. The 'Technicon' is capable of exercising and developing each of the muscles which control the several movements of the thumb, and by strengthening them, renders them *ready* and *fit* for action when called upon, besides which it gives a general pliability to this usually refractory member of the 'technical machine.'

"It is well known how comparatively few pianists are able to produce 'a rich and sympathetic tone.' The reason of this is that in the majority of players the muscles of the hand which enable the production of such sympathetic tones are not sufficiently developed, and, in fact, are sometimes deadened or forced into a semi-dormant state, owing to the undue development of their counter-muscles by continued practice of an unprofitable nature upon the keyboard and otherwise. The 'tone-producing power' then becomes harsh and unsympathetic. Now, the 'Technicon' brings into action the whole set of muscles that control the movement of the hand and fingers, and, by strengthening them individually, renders them ready and fit for action when called upon by the brain power. Therefore, those muscles which are usually the means of creating a harshness of tone, become controlled by their counter-muscles, and a sympathetic touch is thus enabled to be placed at the disposal of the brain-power. In this manner lightness or delicacy of touch becomes also developed, until at last the working of the hand's anatomy becomes, by means of well-developed muscles and nerves, under perfect insulation with, and under perfect control of, the 'process of thought.' The tone-producing power should be so developed that the mechanical action of the pianoforte, from the key to the hammer, becomes, in the performer's manipulation, a part or continuance of a subtle medium, commencing at the brain, thence through the nerves and muscles, key action and hammer, terminating at the string, bringing thereby the string under the perfect control and influence of the emotions emanating from the brain.

"There is a natural tendency in our usual daily life to unconsciously develop the flexor muscles of the fingers whereas their counter-muscles (or extensor muscles) are very inadequately exercised, and consequently they become too weak to exercise any control over the well-exercised and strongly-developed flexors. The strengthening of the extensor or elevating muscles of the hand and fingers, is equally provided for in the 'Technicon,' and the writer maintains that these muscles have not heretofore received the attention which their importance in the working of

the 'technical machine' demands. If the extensor muscles of the fingers are not well developed the technical machine is imperfect, because these muscles have not then the necessary control over their stronger counter-muscles (or striking muscles), and consequently in the production of '*pianissimo* passages' the mind becomes occupied in conscious effort to restrain the fingers from striking too loud; whereas, the mind should be insulated solely in the emotions of the musical phrase under interpretation, instead of descending from its high sphere to attend to mechanical difficulties, or what may be called, '*friction in the bearings or working of the technical machine.*'

"The 'Technicon' also exercises and strengthens the muscles which control the movement of the hand at the wrist, thereby giving freedom and strength in all wrist movements. It is, in connection with this, especially valuable in strengthening those muscles which have to overcome the weight of the hand in elevating it, and which, by due development, enable the pianist to produce delicacy in octave playing. The muscles of the fingers which pass through the wrist are also strengthened by means of these wrist exercises.

"A 'loose wrist,' so important to the piano player, can be quickly attained by means of the 'Technicon.'

"After a certain period of time devoted to practice on the pianoforte, the brain and fingers become fatigued, and it is very important that they then receive a period of rest, as over-fatigue may result in finger paralysis, and cause a permanent disability to the hand, or nervous prostration. This arises from a well-known fact in anatomy, viz.: 'After a period of muscular activity there follows a period of fatigue.' The 'Technicon' is very useful in postponing this period of fatigue, or rather in extending the period of activity, in that it gradually strengthens the muscles of the hand, thereby enabling them to bear a longer duration of activity before the period of fatigue sets in.

"Musical professors will find the 'Technicon' a valuable aid in teaching their students, not only for its great benefits in developing technique generally, but also in that it is a valuable medium for explaining to pupils the details of mechanism of the wrist, hand, and fingers, and brings to their notice certain muscles, as to the utility of which (and even as to the possession of which) pupils are too frequently ignorant, but which by development play an important part in the technical machinery.

"It also shows plainly to students where the weak portions of the hand exist, and gives them the means of strengthening the same, thereby saving many 'soft notes.'

"It will also be found of great assistance in developing in pupils the power of producing the many contrasts of tone-colouring, which is of such vital importance for a perfect technique.

"It is valuable in relieving students from a vast amount of key-board exercises, thereby giving them more time to devote to the æsthetical portions of the art, and thus making the pianoforte an instrument of greater attraction to the student.

"To those professors and students who, by reason of circumstances in which they are placed, are unable to devote sufficient time to keep up their practice, the 'Technicon' will be found to be invaluable.

"The professor of the pianoforte has not the advantage with his pupils that the professors in some of the sister-arts have. For instance, the professor of drawing or painting can furnish up and put on the finishing touches to his pupil's drawings or paintings by his own technique, with pencil or brush; whereas the musical student must have at his command his own control of those subtle tone-colours which alone can lend finish to his art.

Existing methods for attaining a technique are uneconomical and unscientific; and they do not treat the subject sufficiently with a view of developing what may be called 'the psychological transmitting powers of the muscular and nervous systems'; but, on the contrary, often tend to suppress and obliterate all such important powers. The writer contends that such may be cultivated and developed to a high degree. It is true that 'where natural intuitive perception is wanting, it cannot be artificially gained.' Artistic musical feeling in its highest sense exists probably in the minority of musical students; but a finely-developed technique may be the means of bringing out evidence of latent artistic taste where it would never have shown itself or been suspected had not the capability for the expression of it first been imparted.

"It is a very great desideratum that in the production of a pure and sympathetic tone the channel of conveyance (so to speak) through which the results of the brain's emotions have to pass, be free from obstructions, and for this end it is necessary that certain naturally strong muscles be kept still or subdued, which, by their superior strength, are generally obtrusive. In fact, it is often a greater number of muscles that should be kept quiescent than those which should move; but the difficulty of this quiescence arises, not only from a want of development of the weak, sensitive muscles, forming part of the channel of conveyance of sympathetic emotion, but also from the lack of strength in certain muscles to hold in control the superior strength of counter-muscles. Hence arises a lack of the much-desired repose, owing to the obtrusiveness of uncontrolled strength, which clogs the road of emotional purity. This road must be kept clear of obstructions by those forces which nature *with due development* provides. 'Boorish strength must be made to stand aside, while the chaste and beautiful maiden, "Music," in all her purity, passes by.'

"The mind of a musician may be the seat of true musical inspiration, and yet he may be unable to produce the finished renderings of his inspirations at the keyboard, owing to the evaporation of their greatest beauties amongst the mazes of incompetent muscles and nerves between the brain and the finger.

"It must be acknowledged that the theories and deductions which have been evolved from Mr. Brotherhood's study and practical experiments upon this subject (which are at the very root of the question of future progress in the art of pianoforte playing), are revolutionary to existing ideas and methods; but in our endeavours to attain to the most perfect systems for the production of art, we may apply Darwin's generalisation in science, which suggests the idea that there will be a 'survival of the fittest,' and we venture to believe that the time is not far distant when the value of *specific and direct treatment of the details of the pianoforte player's technical medium* will be fully recognised by all lovers of the art, and that the fact will be admitted that by such specific treatment, thoroughly understood and intelligently conducted, the mental and physical forces can be united to a degree which present technical systems cannot approach. These systems have to appeal too often to the student's manual dexterity; but, alas! what about *brains*? Bring your mediumistic mechanism to its highest state of perfection, and then show your contempt for it by hiding it behind the screen of the brain power, as represented by true artistic feeling.

"Existing systems can but give a student what may be called 'a stereotyped style of emotional expression,' an expression that is confined and circumscribed by the powers of a nervous and muscular system which is in an embryonic state of development, and lacking those powers

which are requisite for the production of that infinity and depth of expression and shading which gives the charm to all that is great and true in art. Let the time be past when mere technical excellence is the measure of the acme of perfection, for it is the valuable results that follow in the train of a technique that necessitates its perfection, results that will work upon the understanding and the heart of a student if the training be based on correct principles. Not sensational effect, which is detrimental to repose and artistic decorum, but the production of pure emotional feeling, should be the goal in view.

"The object of the 'Technicon' is to facilitate the development of that refined sensibility in our physical medium, by means of which true art can be expressed, and, if intelligently used, will be found to give much quicker and greater results than the systems in vogue, which too often consume both time and energy *disproportionate to their effect*."

ITALIAN AND ENGLISH OPERA.

THE lovers of Italian opera have raised their drooping heads once more, in consequence of the success which has attended the enterprise of Signor Lago, at Covent Garden. Those who at the outset predicted failure for the undertaking find that their forebodings have not been realised. The support accorded to the venture offers the most powerful contradiction to the belief that Italian opera is dead in London. The love for the expressions of the musicians whose labours have raised musical art to the eminence it now enjoys still exists, and runs side by side with the reverence for the higher forms of expression which is the outcome of their efforts. It may be true that fashion no longer leads the taste in these matters, but the growing interest in music has raised up a new order of patrons, who pursue art for its own sake, independent of the fact that the one form is no longer favoured by the *élite* of society.

The days of opera in Italian, as known to a past generation, and interpreted by the genius of such artists as Grisi, Rubini, Tamburini, Lablache, Mario, Piccolomini, or Jenny Lind, may no longer exist; but the beautiful melodies of Donizetti, Bellini, Rossini, of Verdi, and others, appeal with equal, if not with greater, power to a people who have inherited the love for music characteristic of their race. All that is required for the production of enjoyment can be supplied by reasonably-good artists. It is not necessary that the performers should be possessed of phenomenal gifts, or that the company required for the interpretation of operas should be as the husband of Catalani was wont to say, "My wife, and a number of nobodies." The public has had enough of the ruinous "star" system; and *impresarii* are not willing to enter upon an undertaking in which all reasonable profit is absorbed by one or two artists. Signor Lago has shown that satisfactory entertainments can be given with the assistance of artists whose exercise of their endowments can produce pleasant results. With the aid of such singers as Mesdames Ella Russell, Valda, Lubatovi, Theodorini, Signori Pinto, Monti, D'Andrade, Pandolfini, Carbone, and others new to the English stage, together with Mesdames Albani, Scalchi, Cepeda, Messrs. Runcio, Marini, Gayarré, Maurel, and those who have already established their reputations, some really creditable versions of the operas selected have been presented. The less prominent, but equally important, help rendered by a good chorus and band, and the invaluable aid afforded by Signor Bevignani as conductor, have also contributed largely to the artistic

success achieved. The weakness of the musical staff has been found where it always is found—in the principal tenors. The voice is rare, and intelligent users of the voice are still rarer. As has been observed by a leading critic in a daily paper, "This has been felt this season at Covent Garden, more especially as the peculiarities of English weather had rendered Signor Gayarré *hors de combat* for some time during the course of the season." The difficulty of being able to command competent help at a moment's notice has resulted in occasional changes of the opera announced. In order to provide for such contingencies it has been the custom to employ a large staff of singers, so that the subscribers may not be disappointed more than is unavoidable. In the present case the director trusted to the indulgence of the public, and placed his operas upon the stage in the best manner he could command. His patrons have not been dissatisfied, though some of the works promised at the opening of the season have not been produced. *I Puritani*, *L'Africaine*, *Zampa*, and *Colomba*, all remain to be produced. *Zampa* was not given, because, as it was publicly stated, there was not time for the necessary rehearsals. Nothing was said concerning the non-production of *Colomba*. In the face of recent events, perhaps, nothing was needed. Honesty of purpose has been the guiding principle of the director all through the season, and may be held to be the ground upon which the confidence of the public may be established in any venture he shall undertake in the future as regards Italian opera. The public still believes in such a thing as a pleasant form of artistic entertainment. There are no opportunities for hearing the master works of the various schools of operatic art excepting in their Italian versions. England, unlike other European countries, has no national opera. Mr. Carl Rosa only visits London for four weeks in the year, and his operas in English are among the most popular events of the season. But his efforts are those of a private individual. To be successful, national opera should be given in the national tongue, and should be supported as a national undertaking. It seems to be some sort of injustice to our native writers that they should deal with the higher forms of art only for the gratification to themselves for so doing.

Operatic composers abroad have made large fortunes. Surely the time has come when Englishmen should shake off their prejudices against their own children, and offer them every possible encouragement to pursue with profit a career in which so many have shown themselves to be well qualified. The British mind is prone to continue things because they are convenient. This is not only the case in political and social life, but is also true in matters of art. A singer, an actor, a painter, a sculptor, may each be sure of a ready market for his wares, if once the public has become familiarised with his name. It is "a consummation devoutly to be wished" that English art could make such a name. Italian opera, for the most part, is patronised on this principle. The public supports it under the impression that it represents the highest forms of musical art. They listen to the delivery of the composer's ideas in what is believed to be the tongue to which the music was written, by performers who are credited with a perfect knowledge of the language. All who sing in Italian are presumed to be Italians. The proportion that Italy supplies to the operatic stage in London, as compared with other countries, is small. In some Continental cities a "guest" is permitted to sing an opera in the speech best known to him or her, while all the other parts are delivered in the language of the place. A like incongruity has even been heard in London, though generally speaking a different plan is observed. Italian is employed on the Italian operatic stage by

Swedes, Russians, Germans, Frenchmen, Spaniards, Portuguese, Americans, and English, with all the varieties of accent, dialect, emphasis, and pronunciation, and only in rare cases by true Italians. How much the poet's ideas suffer may be left to the imagination. How little edification there can be in such a form of representation to the audience may be guessed, but cannot be told. How much better it would be for the cause of music in this country if composers and authors could have their works performed in the vernacular cannot be estimated. The English language, in skilful hands, has been proved to be a valuable medium for musical purposes. The time ought not to be far distant when a National Opera, in the National tongue, shall be the outcome of the National effort now being made on all sides to improve the condition of National art.

RUBINSTEIN'S FIRST VISIT TO ENGLAND.

THE present musical season will long be memorable, to say nothing of other events, for the reappearance among us of those giants of "pianism"—past and present—Liszt and Rubinstein. The first-named, by reason of his long previous absence, brilliant career, and unique position in the musical world, has been the object of an interest without parallel in musical history; on the other hand, it is not Rubinstein so much as his artistic work that is now exciting the votaries of the tuneful muse. As was said in these pages last month, he is here "unheralded by the flourish of bombastic newspaper paragraphs, and relying simply and solely upon his own genius for due recognition." Occasionally references have been made to his first visit; but, apparently accepting as authentic an unguarded statement in Grove's *Dictionary* to the effect that the musical periodicals were silent as to his playing in public at that time, the critics and paragraph writers seem to think that no notice of that visit was taken by the press. The materials are scanty, it must be admitted; but, such as they are, they afford a brief narrative which, I hope, will be interesting to the admirers of the eminent artist once more in our midst.

The first intimation of the *debut* of the youthful pianist will be found in an advertisement in *The Dramatic and Musical Review*, May 7, 1842. This periodical, it may be mentioned in parenthesis, was started in 1842, and existed for ten years, appearing in turn as a weekly, fortnightly, and monthly paper. It appears to be entirely forgotten, although its pages contain much to interest and amuse. The advertisement refers to a forthcoming concert (May 20) in aid of the afflicted and distressed members of an institution known as the "Choral Fund." Among the artists announced to appear are found the names of Madame Caradori-Allan, Miss L. Pyne, Miss M. B. Hawes, Mr. Wilson, Mr. H. Russell, and Mr. H. Phillips, vocalists; Mr. Molière was to perform a fantasia on the violin; Herr Mohr, a fantasia on the flute; and—crowning attraction—"Master Antoine Rubinstein (eleven years of age) from Moscow, his first performance in this country, pupil of M. Villoing, a concerto on the pianoforte." Mr. J. Cramer was leader of the band, and the conductor was Mr. H. R. Bishop, knighted on the 1st of June following by Her Majesty—the first time this honour had been directly conferred upon a musician by royalty.

The paper already named is the only one giving an account of the concert, so far as I have been able to ascertain. Speaking of the reputation the society—i.e., the "Choral Fund"—had already acquired by introducing some of the most celebrated musicians of the day to the notice of the public, it goes on to hint that this reputation

is likely to be still further enhanced by the successful first appearance of "Master" Rubinstein. Alas for prophecy! The "Choral Fund" has passed from recollection, and no one, apparently, now knows anything of the first appearance in question. However, this "Russian youth of eleven years of age (a pupil of M. Villoing) performed a concerto on one of Collard's seven octave 'repeater' pianofortes [the 'puff oblique' was not unknown at that time] in a style which earned for him the unanimous encomiums of *the whole of the professionals*, as well as of the audience." The italics are mine. I really think that is a very neat way of putting the matter—the *cognoscenti* first. "His composition was arranged (!) by Liszt, in whose school he may be said to have been educated; but he has in him that true soul for good music, united with a wonderful capacity and power of execution, which justly entitle him to look forward to the attainment, not of an ephemeral popularity, but of a lasting and enduring reputation. His countenance, though somewhat impaired by a profusion of long hair, beams with frankness and intelligence, and affords an apt index to his remarkable talent."

The only other public notice I have been able to find is in the *Athenæum*, No. 760. What Mr. Chorley wrote is worth repeating:—

"We have little faith in prodigies: less patience to see the best years and the best hopes of a child's life expended, and prematurely destroyed, in the mechanics of musical education. But it is absurd to be beyond the will or power of making exceptions; and we must needs do so in the case of this young pianist. As to age, a year more or less is of little consequence; and whether he be accepted as eleven, or rated at fifteen, he is remarkable as a player, possessing sound scientific acquirement, which gives him (as we have had full opportunity of testing) calm command over the fugues of Bach committed to memory; graceful expression, instanced in his execution of some of Henselt's most delicate and charming studies; and daring execution, inasmuch as he not only attempts, but fairly masters the difficulties of Liszt's compositions, from which the generality of his practised seniors wisely keep aloof. A part of this extraordinary proficiency, is no doubt, ascribable to physical conformation, his hand being large, long, and fleshy, in no common proportions; but that the mind must have been at work, is evidenced by the *reading* he knows how to give of the oldest or newest music: and much is owing to his master, M. Villoing (a Russian professor), who, if health and life be spared his pupil, will assuredly reap high honour from his success."

This is remarkable for its photograph-like fidelity, and as true of Rubinstein now, as a player, as when the remarks were penned. Mr. Chorley, too, cannot let a certain characteristic of himself pass unnoticed, as witness the reference to the compositions of Liszt. That an error should occur regarding the age of the young artist is not surprising, considering that little could then be known concerning him. He was, of course, in his thirteenth year (born Nov. 30, 1829), but that in nowise lessens the marvel of his performance. Another point that strikes one in perusing these notices is the reference to M. Villoing, the instructor of the talented pupil. He is mentioned with respect, and his name employed as a positive recommendation to public favour. Now the pupil's fame has eclipsed that of his master, and we are reminded of those noble patrons whose names survive in literature solely in the "dedications" of poets. The cases are not quite parallel, however. Alexander Villoing was an excellent musician, so far as it is possible to gain any particulars of him; but he excelled as a teacher, forming a number of fine players. His method is, I believe, illustrated in his "*Ecole pratique du Piano*." He died at St. Petersburg, September, 1878, realising the anticipations of Mr. Chorley in the fullest degree.

Moscheles, in his diary, alludes to Rubinstein this same year. He says: "This Russian boy has fingers light as feathers, and with them the strength of a man." The

Rev. J. E. Cox, in his "Musical Recollections of the Last Half Century," makes this remark: "During the season of 1842 a prodigy made his appearance in London, who astonished every one who then heard him, and who has since, in spite of many faults of whim and manner, made his mark upon his age, as one of the very grandest of modern pianists—M. Rubinstein. He was supposed at this time to be between eleven and fifteen years of age; but whether younger or older, he was a remarkable genius, even at that early period of his career."

It is possible that other notices might be unearthed by diligent search, but enough has been given to show that Rubinstein, the boy, in 1842, was a striking illustration of the proverb, "The child's the father of the man."

THE ROYAL COLLEGE OF MUSIC.

THE third annual meeting of the Corporation of the Royal College of Music was held on July 3rd at the Albert Hall, South Kensington, the Duke of Westminster presiding. The report of the Council contained the following passage: It is very gratifying to state that due notice having been given, 656 candidates presented themselves at the preliminary examinations held at 114 centres in the United Kingdom by honorary local examiners appointed by his Royal Highness the President for that purpose. Of that number 235 were selected as qualified to undergo the final examination at the College, which was attended with very satisfactory and interesting results. The standard of excellence was higher than that of the previous competitive examination, and in many cases the examiners had a considerable difficulty in selecting the best candidates. In calling attention to the financial statement of the year, the Council have the satisfaction of reporting a balance in hand in the revenue account of £2,180 2s. 6d., from which sum £336 11s. 9d., paid in advance by students for the collegiate year 1886-87, must be deducted. They think it wise not to touch any part of this amount, so as to make provision for any emergency, and for the necessity, which may arise at no distant date, of making good dilapidations caused by wear and tear in the present building. They also entertain the hope, that by placing on deposit each year some portion of their available balance, they may be enabled either to form the nucleus of a building fund or increase the number of open scholarships. The Chairman said that this was the third year that had passed since the foundation of the college, and its history might fairly be called one continued record of unmitigated success. It was a very true saying that nothing succeeded like success. From the first day three years ago, when a meeting was held at St. James's Palace to inaugurate the movement, success had waited upon its steps. This could not but be most satisfactory to those who had founded the institution, and who had at heart the encouragement of musical knowledge throughout the nation. (Hear, hear.) There were now, he believed, 212 scholars and students, and the public had had an opportunity on several occasions of learning what they could do. In conclusion, he urged the necessity for increased annual subscriptions in order that the directors might not have to trench upon their funds in carrying out the enlargement of the college, which would soon become inevitable. (Hear.) Lord Teynham proposed the adoption of the report, which was seconded by Mr. Adcock, Mayor of Dover, and agreed to. The proceedings closed with a vote of thanks to the chairman, proposed by Prince Christian and seconded by Mr. Gilstrap.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from page 152.)

COMPOSERS OF DRAMATIC MUSIC—OF ITALY, SPAIN, AND PORTUGAL.

- 1741—1816. PAISIELLO, GIOVANNI; b. at Tarent, d. at Naples. Pupil for five years (1754—59) of Durante, Cotumacci, and Abos, in the Conservatorio Sant' Onofrio of Naples. 1763, he composed the operas "La pupilla" and "Il mondo a rovescio." Somewhat later followed the celebrated opera "Il marchese di Tulipano." 1776, he went to St. Petersburg, and remained until 1784. Here he composed the "Barbiere di Siviglia." Returned to Italy, he composed "La Molinara," "Nina," and "I Zingari in fiera." On the whole, Paisiello composed about 100 operas, of which only seven were published. Compare the biographies of J. F. Arnold (1810), Gagliardo (1816), Le Sueur (1816), Quatremère de Quincy (1817), Schizzi (1833), and others.
- 1741—1800 (?). LUCCHESI, ANDREA; b. at Motta (Venetian Friuli), d. at Bonn. Pupil of Paolucci, of Bologna, and Seratelli, of Venice. Among his operas, the best known are "L' Isola della fortuna," "Il marito geloso," "Le Donne sempre Donne," "Il Matrimonio per astuzia," "Il Natal di Giove," "L' Inganno scoperto," "Ademira." Mem.—Lucchesi was an excellent organist.
- 1741—1807. ANGLÈ, ONORIO FRANCESCO MARIA L' (commonly called LANGLE); b. at Monaco, d. on his estate near Paris. His opera "Corisandre" obtained, 1785, moderate success in Paris. Better known as eminent author of theoretical works.
- 1741—1786. RUSTI (RUST), GIACOMO; b. at Rome, d. at Barcelona (?). Among his operas, the following are the best known: "La Contadina in corte" (Venice, 1764), "L' Idolo Cinese," "L' Amor bizzarro," "Alessandro nell' Indie," "Il Barone di terra asciutta," "Il Socrate immaginario," "Il Giove," "I due Protetti," "Artaserse," "Il Talismano," "Gli Antiquari in Palmira," and "Berenice."
- 1742—1810 (?). ALESSANDRI, FELICE; b. at Rome, d. in Italy (where?). 1768, in London; 1784, in St. Petersburg; 1789, in Berlin; 1792, in Italy. Composer of "Le Moglie fedele," "Il Re alla caccia," "Il Ritorno d' Ulissi," "Vecchio geloso," &c., &c. His works are entirely forgotten.
- 1743—1813 (?). GAZZANIGA, GIUSEPPE; b. at Verona, d. at Crema. Pupil of Porpora, and later of Piccini; also, in an indirect manner, of Sacchini. Composer of the opera, "Il finto Cicco." Of his many other operas, the titles are not known. In his later years he composed only for the Church.
- 1744—1796. INSAUGINE (also called MONOPOLI), GIACOMO; b. at Monopoli (Naples), d. at Naples. During twelve years he wrote about twenty operas, of which the following were successful: "Medonte," "Didone," "Adriano in Syria," "Arianna e Tesco," "Tito nelle Gallie," and "Calypso."
- 1744—1801. MONZA, CARLO; b. at Milan, d. there. Pupil of Fiorani. Composer of the operas "Temistocle," "Nitteti," "Cajo Mario," "Ifigenia in Tauride," "Erifile."
- 1744—1828 (1826?). CORRI, DOMENICO; b. at Naples, d. at London. Pupil of Porpora. 1774, he came to London, and his opera "Alessandro nelle Indie" was performed (with but moderate success). Later followed "The Traveller." Corri was the father-in-law of Dussek.
- 1745—1774. MAJO (CICCIO), FRANCESCO DI, son of Giuseppe di Majo (1689). Pupil of his father. Composer of the operas "Artaserse" (Naples), "Ifigenia in Aulide," "Catone in Utica," "Demofonte" (Rome), "Montezuma" (Turin), "Adriano in Siria," "Alessandro nelle Indie," "Antigone," "Didone abbandonata," "Ulisse," "Ipermestra," "L' Eroe Cinese." He was an excellent composer, and is praised for his serious and noble style, dramatic fire, expressive melody, and purity of harmony.
- 1746—1815 (?). CAMBINI, GIOVANNI GIUSEPPE; b. at Livorno, d. at Paris, in the workhouse. Pupil of Martini (Bologna). About his romantic life of this time, see Grimm's "Correspondance littéraire," August, 1776. In 1770 Camбини became known in Paris, and wrote the following operas: "La Croisée," "Cora, ou la prêtresse du soleil," "Adèle et Edwin," "Les Romains," "Rose d'amour et Carloman," "Nantilde et Dagobert." Mem.—It is said that he wrote not less than 144 quartets for string instruments, 60 symphonies, and about 400 pieces for different instruments.
- 1746—18 (?). FORTUNATI, FRANCESCO; b. at Parma, d. there. Pupil of Padre Martini. 1769, he composed the opera "I Cacciatori e la Vendilatte." Later followed "L' Incontro inaspettato," and "La Contessa per equivoco."
- 1747—1810. RAUZZINI, VERANZIO; b. at Rome, d. at Bath. From 1767 till 1774 he was appointed in Munich, where he composed the operas "Piramo e Tisbe," "L' Ali d' Amore," "L' Eroe Cinese," "L' Astarte." From 1775—1787 he was in London, where he wrote "La Regina di Golconda," "Armida," "Creusa in Delfo," and "La Vestale."
- 1749—1801. CIMAROSA, DOMENICO; b. at Aversa (Naples), d. at Venice. Pupil of the organist Pater Polcano, later of Manna, Sacchini, Fenaroli, and Piccini. 1772, he composed "Le stravaganze del Conte" (Naples); 1773, for Rome, "L' Italiana in Londra." From this time, 1773, he wrote many operas for Venice, Turin, Rome, Petersburg. 1792, he composed, in Vienna, "Il matrimonio segreto" (his masterpiece). Besides this, the opera "Astuzie femminelle" met with great success. On the whole, he wrote 76 operas. N.B.—In some Dictionaries 1754 and 1755 is given as the year of his birth.
- 1750 (1740?)—1808 (?). MARTELLARI, MICHELE; b. at Palermo, d. (?). According to some authorities, he composed 14 operas, but their titles are not given.
- 1750—1825. SALIERI, ANTONIO; b. at Legnago, d. at Vienna. Pupil of his brother, Francesco Salieri, of the organist Simoni, later of Pescetti and the tenorist Pacini (Venice). 1766, in Vienna; 1770, his first opera, "Le donne letterate"; 1784, "Les Danaïdes" (Paris), "Les Horaces" (Paris, 1786), "Tarare" (Paris, 1787). Returned, 1788, to Vienna; he wrote there "Armida" (1771), "Semiramide" (1784). On the whole he composed about 40 operas. Salieri gave lessons to Beethoven and Schubert, but did everything to hinder Mozart's success.
- 1750—(?). BONDINERI, MICHELE; b. at Florence, d. there (?). Until 1784 he was a singer, under the name of Neri. 1784, his first opera, "La serva in Contessa," was produced in Florence, and he composed (mostly for his native town) the operas "I Matrimoni in cantina," "La Locandiera," "Le spose provinciali," "La finta nobile," &c. On the whole, eight of his operas were performed in Italy, but nowhere else.
- 1750 (1740?)—1817. GATTI, LUIGI ABBATE; b. near Mantua, d. at Salzburg. His operas "L' Olimpiade," "Nittette," and "Demofonte" were performed in Mantua and Piacenza.
- 1750 (1760?)—(?). PITICCHIO, FRANCESCO; b. in Sicily, d. at Vienna (?). 1783, his opera "Didone abbandonata" was given in Brunswick, 1784, "Gli Amanti alla prova," in Dresden, and, 1787, "Bertoldo," in Vienna. Details are wanting.
- 1752—1837. ZINGARELLI, NICOLÒ ANTONIO; b. at Naples, d. there. Pupil of Fenaroli and Abbate Speranza. Composer of the operas "Montezuma" (1781), "Alsinda" (Milan, 1785), "Telemaco" (Milan, 1785). Besides these, he wrote for Milan, up to 1803, twelve operas, of which "Giulietta e Romeo" was considered the best. "Antigone" (Paris, 1789) had no success. On his return to Italy (1792) he wrote for Venice six operas, three for Turin, and one for Rome. Zingarelli was the teacher of Mercadante, Bellini, Ricci, &c.
- 1752—1811. BIANCHI, FRANCESCO; b. at Cremona (Venice?), d. at Bologna. 1775 he went to Paris, and wrote the operetta "La Reduction de Paris," and, 1777, "Le mort marié." 1780, his Italian opera, "Castor e Polluce," was performed in Paris; 1784, he composed "Cajo Mario" for Naples; 1796, he went to London. Operas: "Zenobia," "Ines de Castro," "Semiramide," "Merope." Of all his operas, "La Vilanelle rapita" was the most successful.
- About 1752—(?). BERNARDINO, MARCELLO (called MARCELLO DI CAPUA), b. at Capua, d. (?). Composer of about 19 comic operas, and of the opera seria, "Pizzarro in Peru." Neither of these was very successful.
- 1753—1794. GIORDANI, GIUSEPPE (IL GIORDANELLO); b. a

- Naples, d. at Lissabon. With Cimarosa and Zingarelli pupil at the Conservatorio "di Loreto." 1771, he wrote, for Pisa, "L' Astuto in imbrogljo"; 1772, "Antigono" (London); 1779, "Il Baccio" (London); 1782, "Il ritorno d' Ulisse" (Mantua). From 1782 to 1792 he composed about 20 comic and serious operas. 1722 he went to Lissabon.
- 1754—1843. PROTTA, GABRIELE; b. at Naples, d. (?). Composer of several operas. Details are wanting.
- 1754—(?). ACCORIMBANI (ACCORAMBONI), AGOSTINO; b. at Rome, d. (?). His operas were performed in Italy between 1783—1795; but only two, "Il regno delle Amazoni" (Florence, 1784), and "Il Podestà del Tuffo antico" (Rome, 1786) were successful. Details are wanting.
- 1754—1810 (?). CARUSO, LUIGI; b. at Naples, d. at Perugia (?). Pupil of Sala. Composer of 59 operas, the titles of which are given in Fétis' "Biographie universelle."
- 1754—1810. MARTIN, VICENTI (called MARTINI, or "LO SPAGNUOLO"); b. at Valencia (Spain), d. at St. Petersburg. Composer of 11 Italian operas, of which "La Cosa rara" is the most celebrated. Martin was a favourite composer of the Emperor Joseph II. of Austria. Mozart introduced in the second finale of his "Don Giovanni" a piece of Martin's "Cosa rara."
- 1756—1812. RIGHINI, VINCENZO; b. at Bologna, d. there. Pupil of Padre Martini and Bernacchi. 1776 he went to Prague, where he composed "La Vedova scaltra," "La Bottega del Café," and "Don Giovanni" (the same subject as treated by W. A. Mozart). In Vienna he composed two, in Mayence three, and in Berlin seven, operas.

(To be continued.)

Foreign Correspondence.

MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

July, 1886.

MUSIC in Leipzig is never absolutely unrepresented. When the theatres are closed elsewhere for a period, in Leipzig they continue open, as they have always got a staff ready for ordinary use or emergencies, enough to give, in spite of many vacancies in the ranks of the chiefs, such an opera as the *Meistersinger von Nürnberg*. The statistical review, which appeared lately, gives some idea of the enormous activity displayed in the Leipziger Stadttheater, from the time of the 1st July, 1885, till the 30th June, 1886. It states that in the past year 208 representations of fifty-six operas have been given. Of these, Nessler had thirty-seven evenings, Wagner thirty-three, Weber sixteen, Mozart fifteen, Lortzing thirteen, Bizet twelve, Meyerbeer eleven, Verdi nine, Auber eight, Marschner eight, Rossini seven, and Donizetti six; five each to Beethoven, to Cherubini, to Flotow, Götze Heuberger, Kretschmer, Nicolai; four to Méhul; three to Gramman and Schwalm; two each to Gounod, Reinecke, and Bellini; one each to Brüll and Von Holstein. In addition to this, the dramas with music which our public had the opportunity of hearing were Goethe's "Egmont," music by Beethoven; Schiller's "Tell," music by Reinecke; Shakespeare's "Wintermärchen," music by Flotow. Besides all these, there were 125 complete orchestral rehearsals—a record of industry and enterprise which commands respect.

It is to be regretted, however, that many of the rehearsals were almost to no end, because many of the novelties were not successful with the public—such, for example, as the *Andreasfest*, by Gramman; *Frauenlob*, by Robert Schwalm; and the *Abenteuer einer Neujahrsnacht*, by Richard Heuberger. The two first named were only given three times, and the latter five times. But it is necessary, in order to find the worthy productions in

the sphere of the opera, that the direction should make its experiments, which may prove lucky; if out of the list a *Trompeter von Säckingen* appears, such a work fills their treasury, and the public support them, though the critics, with right judgment, refuse to admit such works into the ranks of the classics.

It is not in the theatre alone that music is heard in summer; we have also a large number of artistic concerts in the "dog days." The untiring Riedel Verein gave a concert on the 2nd of July, in the Petri church. It is a pity the Verein is obliged to give concerts in that church, for the acoustics are absolutely bad, and it is impossible, therefore, to offer a correct judgment respecting the performances at the last concert. Nevertheless, it was clearly recognised that the cantata by Bach, "Singet dem Herrn ein neues Lied," which they gave, had been very well studied, though the Credo, from the Missa in C major by Anton Bruckner, exhibited considerable fluctuations of time and tune, and other uncertainties. To remedy these, the conductor had to beat loudly to bring the choir again into the right track. The two movements of this C major Missa by Bruckner (Gloria and Credo) were originally composed for chorus and wind instruments. The latter were replaced by the organ, a substitution of which we cannot approve. The above-named movements, moreover, are so full of strange and unequal effects, that the reverse of agreeable feelings are produced. Our opinion of the talented composer has not changed since our first acquaintance with him some years ago, when we heard his Symphony in E major in the theatre. The other choral works given were in the Riedel Verein concert, "Ecce quomodo," by Palestrina, "Mein schönste Zier," by Eccard; "In den Armen dein," by Franck. Fräulein Wegener sang in a laudable manner an air from Handel's *Susanne*, the well-known prayer by Hiller, "Du, den ich tief im Herzen trage," and the "Busslied," by Beethoven; whilst Herr Homeyer played Frescobaldi's "Passacaglia," Liszt's "Sposalizio," and a fantasia by Hans Huber on a theme with a scriptural motto.

The fantasia of Huber offers little that is new or beautiful in idea; and the intention by Liszt to produce an organ-piece to represent Raphael's picture, "Il Sposalizio," is, at the least, somewhat strange. The execution of the design cannot be called happy at all. It is confused and meaningless, and deficient in the element of artistic enjoyment.

Another successful and enjoyable concert was given, on the 10th of July, by the Leipziger Lehrer-Gesang-Verein, who had often before furnished proofs of their extraordinary qualification. Besides other orchestral numbers executed by the band, conducted by Jahrow, the *Oberon* overture, by Weber, the *larghetto*, from the second symphony of Beethoven, and the Entr'acte to the fifth act of Reinecke's *König Manfred*, were well done. We heard also some choruses, with horn accompaniment, "O zage nicht," by Weinwurm; the well-known effective and poetically-expressive composition by Rheinberger, "Das Thal des Espingo; "Wasserfahrt," by Mendelssohn-Bartholdy; a manuscript song by Robert Volkmann, "Ständchen," which, although good, cannot compare with the well-known composition by Mendelssohn with the same text ("Schlafe, Liebchen, weil's auf Erden nun so still und einsam wird"); also "Orakel," by Attenhofer, and "Ein lustig Zechen," by Richard Heuberger. The execution of all these numbers was excellent. The good quality of the voices, clear intonation, fine nuances, and exact pronunciation, demanded approval. Certain points in the rendering, however, might be disputed. For instance, we thought the tempo of the song by Mendelssohn much too slow; and, on the other hand, the "Ständchen"

of Volkmann would have gained by the infusion of a little more spirit. The song of Heuberger is free, flowing, and amusing, whilst the humour in Attenhofer's Lied is rather forced. By reason of this, perhaps, the applause was very scanty. All the other numbers were received with enormous applause; and the Entr'acte of *König Manfred* would have been encored, but the conductor did not comply with the request.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT)

July 12th, 1886.

THE list of operas, and the number of times they were performed in the course of the last season, may be not uninteresting to your readers. There have been 335 representations in all, namely:—Wagner (40 evenings), Meyerbeer (29), Victor E. Nessler (26), Verdi (21), Mozart (15), Rossini (13), Donizetti (11), Bizet, Auber, and Hellmesberger (each 9), Goldmark, Weber, Ambroise Thomas, Gluck, and Marschner (7), Halévy (6), Délibes, Boieldieu, and Gounod (5), Lortzing and Bellini (4), Brüll, H. Götz, Nicolai, and Rubinstein (3), Adam, Boito, Dvořák, and Flotow (2), Beethoven, Grisar, Maillart, and Suppé (1 evening each).

Reckoning by the number of operas presented of the several composers, the picture shows a very different side. We find that Wagner's forty performances were given with nine operas, *Lohengrin* (twelve times), *Tannhäuser* (eleven), *Walküre* (four), *Meistersinger*, and *Fliegende Holländer* (each three times), *Rienzi*, *Siegfried*, and *Götterdämmerung* (each twice), *Tristan und Isolde* (once). Meyerbeer was represented with five operas: *Afrikanerin* and *Hugenotten* (each eight times), *Profet* (seven times), *Robert der Teufel* (four times), and *Der Nordstern* (twice). Nessler—the fortunate—outshone all the composers, for his *Trompeter von Säckingen* was given no less than twenty-six times! With that number he stands between Meyerbeer and Verdi, each with five operas, the latter with *Aida* (eight), *Maskenball* (seven), *Troubadour* (three), *Rigoletto* (twice), *Traviata* (once). The same number of operas was furnished by Mozart: *Die Zauberflöte* (five), *Don Juan* (four), *Die Hochzeit des Figaro* (three), *Così fan tutte* (twice), *Entführung aus dem Serail* (once). The list now becomes gradually narrower. Donizetti was shown by only four of his many works: *Regimentsstochter* (four), *Lucia von Lammermoor* and *Lucrezia Borgia* (three times each), *Favoritin* (once). Auber, still more reduced, had three operas performed: *Fra Diavolo* (five), *Die Stumme von Portici* and *Des Teufels Antheil* (twice each). Gluck had also the same number: *Der betrogene Kadi* (three), *Alceste*, and *Orpheus und Eurydike* (twice each). Marschner the same; *Hans Heiling* (three), *Templer und Jüdin* and *Der Vampyr* (twice each). The six composers who had two operas each were; Rossini, *Der Barbier von Sevilla* (seven), *Wilhelm Tell* (six); C. von Weber, *Freischütz* (four), *Oberon* (three); Ambroise Thomas, *Hamlet* (four), *Mignon* (three); Boieldieu, *Johann von Paris* (three), *Die weisse Frau* (twice); Gounod (*Faust*), *Der Tribut von Zamora* (once); Bellini, *Die Nachtwandlerin* and *Norma* (twice each). The following composers had their names brought in remembrance with a single work only: Bizet, *Carmen* (nine); Hellmesberger, *Fata Morgana* (nine); Goldmark, *Königin von Saba* (seven); Halévy, *Die Jüdin* (six); Délibes, *Der König hat's gesagt* (five); Lortzing, *Undine* (four); Brüll, *Das goldene Kreuz* (three); Goetz, *Die Zähmung der Widerspänstigen* (three); Nicolai, *Die lustigen Weiber von Windsor* (three); Adam,

Der Postillon von Lonjumeau (twice); Boïto, *Mephistopheles* (twice); Dvořák, *Der Bauer ein Schelm* (twice); Flotow, *Martha* (twice); Rubinstein, *Nero* (three); Maillart, *Die Glöckchen des Eremiten* (once); Grisar, *Gute Nacht, Herr Pantalon* (once); Beethoven, *Fidelio* (once); Suppé, *Franz Schubert* (once). The last-named is only a "Singspiel," with songs of Schubert, instrumented by Suppé. The single representation of *Fidelio* among so many other items may not be overlooked.

The list of ballets may finish the record of the activity and enterprise of our Hofopera. There were sixteen ballets represented, with 158 performances:—"Excelsior" (fifty-eight), "Wiener Walzer" (forty-three), "In Versailles" and "Melusine" (five times each), "Coppelia," "Harlekin und Elektriher," and "Flick und Flock" (three times each), "Dyellah," "Robert und Bertrand," "Rococo," and "Sylvia" (twice each), "Aus der Heimat," "Margot," "Der Spielmann," and "Der Vater der Debutantin" (once each).

MUSIC IN COLOGNE.

THE *Cologne Gazette* of the 8th July, 1886, has the following paragraph:—

On Tuesday, the 6th, Mr. Max Pauer, a pianist from London, gave a musical evening in the Hall of the Conservatoire, before a select audience. This young concert-player, who has not reached his twentieth year, had been preceded by the great reputation of his father, Herr Ernst Pauer, who holds a prominent position in the musical world of London, both as artist and teacher. The son was fully worthy of the father's celebrated name. Mr. Max Pauer proved himself, despite his age, a most accomplished artist, with excellent touch and finished technique. His extraordinary power, decision, and memory, raised the admiration of the audience to the highest pitch. His programme—a most difficult one—extended over the whole evening, and consisted of a prelude and fugue by Bach-Liszt, and the sonata in A major, Op. 101, of Beethoven, besides a choice selection of works by Schumann, Chopin, Liszt, Rubinstein, and Moszkowski. We can predict for this young artist, whose fine playing will certainly gain in depth, a brilliant career, not less than that already enjoyed by Mr. Eugène d'Albort, who was also a pupil of Herr Ernst Pauer.

OUR MUSIC PAGES.

It is said that genius is many-sided. If the converse of the proposition be also true, then the artist who exhibits versatility is also entitled to be classed among men of genius. Our readers have had many opportunities of judging for themselves of the variety of phrases in which the musical mind of Herr Xaver Scharwenka exhibits itself, in the few pieces by him which have already occupied the space allotted to our music pages. The favourable reception they have met with, warrants us in presenting a further example of his productions. This will be found in the second of the "Phantasiestück für das Pianoforte" which is presented this month. It forms one of six pieces in the set, his Op. 50, and, as it can speak for itself, it may also be taken as speaking for the rest of its companions. It is a fair specimen of the character of the several numbers, and will probably create a demand for the remainder, all of which may be studied with pleasure and with profit.

X. SCHARWENKA'S PHANTASIESTÜCKE.

Op. 50, No 2.

Allegretto.

PIANO.



This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The first system begins with a *dim.* (diminuendo) marking in the first measure, followed by a *pp* (pianissimo) marking in the second measure. The music features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.
- System 2:** The second system continues the piece, featuring a *p* (piano) marking in the third measure. The melody in the right hand is characterized by many beamed sixteenth notes, creating a rapid, intricate line.
- System 3:** The third system also features a *p* (piano) marking in the second measure. The musical texture remains dense with many beamed notes in both hands.
- System 4:** The fourth system continues the piece, featuring a *p* (piano) marking in the second measure. The melody in the right hand is characterized by many beamed sixteenth notes, creating a rapid, intricate line.
- System 5:** The fifth system concludes the piece, featuring a *p* (piano) marking in the second measure. The music ends with a final chord in the right hand and a sustained note in the left hand.

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The music is written in G major (one sharp) and 4/4 time. The first system begins with a piano (*p*) dynamic. The second system continues the piece. The third system introduces a pianissimo (*pp*) dynamic. The fourth system features a *pp* dynamic in the right hand and a *pp* dynamic in the left hand. The fifth system includes a *dim.* (diminuendo) marking and a *pp* dynamic. The piece concludes with a final chord in the right hand and a whole note in the left hand.

Reviews.

Studies for the Pianoforte, as *Finishing Lessons for Advanced Performers*. Op. 70. By I. MOSCHELES. Revised by E. PAUER. (Edition No. 6,245; net, 5s.) London: Augener & Co.

MOSCHELES'S Op. 70, "twenty-four characteristic compositions in the different major and minor keys," is one of the most important works of the kind; it ranks with Clementi's, Cramer's, and Chopin's studies. No less admirable for its musical than for its technical qualities, it affords pleasure as well as profit; it furthers the development of artistic taste as well as manual dexterity; indeed, not a few of the studies contained in it have been played at concerts by the greatest *virtuosi*. Special features of Moscheles's work are the preface, which treats of touch, phrasing, and the manner of practising; and the supercriptions to the several studies, which indicate the objects aimed at, and the best way of overcoming the difficulties. We do not remember at this moment any eminent pianist-composer who so minutely fingered, so usefully accompanied with notes, in short, so carefully prepared his studies for intending students, as did Moscheles in his Op. 70. To enumerate the character and aim of every study would take up too much room; moreover, it would serve no purpose. Every good pianist knows and has practised Moscheles's studies, Op. 70; and those who do not know and have not practised them, ought to know and practise them. We recommend them emphatically, and we are sure that no one following our advice will regret having done so. This work of Moscheles's is one no pianist can be without, and the cheapness of the edition before us enables all to add it to their possessions.

Lieder by Franz Schubert. Vol. III. Transcribed for the pianoforte by FRANZ LISZT. (Edition No. 8,389c; net, 2s.) London: Augener & Co.

LISZT'S transcriptions of Schubert are so well known and admired that it is a work of supererogation to offer anything in the way of recommendation of them as musical efforts. It will be enough to say that the first volume contains eight songs, numbering from 21 to 28 of the series, inclusive, namely: "Erstarrung," "Der Lindenbaum," "Frühlings-Sehnsucht," "Der Doppel-gänger," "Die Taubenpost," "Sei mir gegrüsst," "Mädchens Klage," and "Die junge Nonne." The songs themselves are recognised classics, Liszt's transcriptions are masterpieces of work of their kind, and the present beautifully-engraved and printed edition is fully worthy to enshrine the labours of the two men of genius.

Douze Morceaux pour Piano. Par P. TSCHAIKOWSKY. (Edition No. 8,460; net, 2s. 6d.) London: Augener & Co.

IN each of these twelve pieces we meet with something original. This originality lies especially in the tonality, manifested in melody and harmony—less in the rhythm, although this, too, is now and then striking. Of the younger generation of Russian composers, Tschaiowsky has—outside his native country, at least—found the largest audience. His productions belong to various branches of the art, but of course the pianoforte pieces are the best-known ones. Those contained in the volume under consideration are: 1, Etude; 2, Chanson triste; 3, Marche funèbre; 4, Mazurka; 5, Mazurka; 6, Chant sans paroles; 7, Au village; 8, Valse; 9, Valse; 10, Danse russe; 11, Scherzo; and 12, Réverie interrompue.

What ought to be noticed is the fact that the piquancies are not studied refinements, but natural expressions attributable to the individuality and nationality of the composer, whose simplicity and ingenuousness—in this case, at any rate—cannot be denied. Lovers of unconventional pianoforte music will give these twelve pieces a hearty welcome.

Select Pianoforte Works. By ANTON RUBINSTEIN. Second Series, Nos. 25 to 35 inclusive. London: Augener & Co.

THE recent visit of Anton Rubinstein to this country has aroused a fresh interest in all his compositions, especially those for the pianoforte. The present continuation of the series is therefore most opportune. They consist of a Valse (Allemagne) Ondine, Etude, Mélodie in B major, Mazurka, Aubade, Barcarolle in G major, Impatience, Allegro Appassionato, Mélancolie, Réverie in A, and Nocturne in G major. All these are full of interest as the exposition of the mind of the greatest pianist of the age, and they are worthy monuments of the state of the art as cultivated by one of the deepest thinkers and most accomplished masters of pianoforte technique. Their value, therefore, for the purpose of the student and the teacher cannot be over-estimated.

Pot-pourris pour piano seul, et pour piano à quatre mains. Par LEON D'OURVILLE. London: Augener & Co.

THE value of good arrangements of operatic airs in the form of *pot-pourris* for the purposes of education, has always been recognised, not only in England, but abroad. The advantage of disseminating a knowledge of the several works so treated, is also highly estimated by those who are peculiarly and pecuniarily interested in the success of the works from which the extracts have been taken. Some of the best writers for the pianoforte have not disdained to select this form of labour for the exhibition of their talents, and some of the pieces thus existing have become numbered among the lesser classics for the instrument. It would be unprofitable to speculate upon the possibility of the place the present works may occupy in the future, it will be enough to say that they are worthy of especial notice in the present, alike as teaching pieces or as "consolations after toil" in the drawing-room. The arrangements for piano alone, at present issued, have been made from Bellini's "Norma," Donizetti's "Lucia di Lammermoor," and Flotow's "Martha," and these are brilliant to a degree without being too difficult. The duets, because of the greater means at disposal, are a little more advanced in style, though still easy. They have been taken from Auber's "Masaniello," Bellini's "La Sonnambula," Mozart's "Don Giovanni," and Verdi's "Il Trovatore," works whose popularity is undiminished, because of the wealth of pure melody which each contains. It is probably intended to continue the series. There is plenty of material, and the skill of the author is fully equal to any amount of reasonable demand upon it.

Pianoforte Library, a collection of pieces and studies for pianoforte in progressive order, fingered and revised by E. PAUER. London: Augener & Co.

A PROGRESSIVELY arranged collection of pieces and studies by so distinguished a performer and preceptor as Professor Pauer cannot but be a valuable contribution to the teaching *répertoire*. Looking at it from the teacher's

point of view, the "Pianoforte Library" will lighten the task of the experienced teacher, and help the inexperienced teacher to discharge his task more satisfactorily. Need we say that the choice of suitable studies and pieces is as difficult as it is important? There remains, however, yet another view to be pointed out—that of the learner who has not the advantage of a teacher. Such a learner will welcome the "Pianoforte Library" as a much-needed guide, he will welcome it as a traveller in danger of losing his way among bewildering lanes and foot-paths welcomes the sure high-road. The collection, which has for its first five numbers F. le Couppey's Six Studies, Emil Krause's Six Melodies, Anton Krause's Six Studies, Pleyel's Two Menuets, and J. B. Duvernoy's Six Studies, is of a very catholic nature; Mozart and Hüntten, Handel and Wollenhaupt, Mendelssohn and Pacher, Chopin and Döhler, Beethoven and Duvernoy, &c., &c., elbowing each other most amicably. We mention this as a virtue not as a fault.

Trio pour Piano, Violon et Violoncelle. Op. 8. Par JOHANNES BRAHMS. (Edition No. 7,246; net, 4s.) London: Augener & Co.

We can subscribe to what an intelligent critic has said of Brahms's trio in B major, Op. 8. "This work begins in a noble and grand strain, and contains in all its movements an abundance of the most beautiful and expressive melody. The scherzo reminds one of Schubert's manner, and, according to our opinion, is not inferior to it; but the distinctive marks of the early period of development (too daring combinations, too harsh harmonies, too great profusion of thematic elaboration in the working-out section) are to be found also in this work, more especially in the first movement. Now turn, however, from the longer and more elaborate allegro movements to the slow and *cantabile* pieces, and then to the scherzos and trios, in which without much laborious accessory matter the simple musical thought gets free play, and the power of melodic invention manifests itself. Who can help coming here under the full sway of genius? Here the profoundly humanly and the profoundly musically feeling poet shows himself in all his bloom." The same critic, who rightly considers this trio to have been at first unduly undervalued, hopes it may before long be more justly appreciated. We, on the other hand, hold that this just appreciation need no longer be hoped for, because the former reticence of musicians and the public has by this time pretty nearly, if not entirely, vanished. Indeed, this could not fail to be the case in the long run, for any shortcomings the work may have are compensated for by greater excellences, especially by the mighty current of vigorous life that sweeps through it.

Sonata for Violin and Piano. Op. 6. By N. W. GADE. (Edition No. 7,369; net, 3s.)

Trio for Piano, Violin, and Violoncello. Op. 42. By N. W. GADE. (Edition No. 7,256; net, 4s.) London: Augener & Co.

If we cannot say that the content of Gade's compositions is profound, we must admit that it is pleasing. About all he has written there is a charming smoothness and limpidity, which are connected with, and partly derived from, a love of the euphony of sound pure and simple. This love, distinctly traceable in the trio, is obvious in the early sonata, where harmonic masses rather than melodic design prevail. Almost from the very first Gade proved himself a master of form; the symmetry of his compositions was an outcome of his harmonious nature, and in

this respect he resembles Mendelssohn and the greater Mozart. The breeziness, tenderness, delicacy, and, at times, vigour, which Gade knows how to infuse into his music assure him an honourable place in the art. Beethoven, Mozart, and Haydn, and even Mendelssohn and Schumann, are personages of a more elevated rank, but Gade stands high. If we turn our attention to what is in his music, instead of turning it to what is not in it, we are not likely to pooh-pooh the Danish composer. Of course the Trio, Op. 42, compared with the Sonata, Op. 6, shows superiority in every respect, being both richer in content and more masterly in form. But for all that the Sonata is not unworthy the attention of duetists.

Sonatina, in D Minor, for violin and pianoforte. By JAMES C. BEAZLEY. (Edition No. 7,327; net, 1s. 6d.) London: Augener & Co.

EASY compositions for violin and pianoforte in a simple and yet somewhat extended form are a desideratum. Mr. Beazley has added to the supply, which as yet does not equal the demand. His sonatina, which consists of four movements—an *allegro* (in D minor and $\frac{3}{4}$), an *andante grazioso* (in A major and $\frac{3}{4}$), a scherzo, *con brio e giocoso* (in D minor and $\frac{3}{4}$), and a rondo, *allegro ma non troppo* (in D minor and $\frac{3}{4}$)—is unpretentious as regards invention and construction, and, at the same time, tuneful and without obnoxious qualities. Technical difficulties of any kind the composition does not offer to the performers, neither the violin nor the pianoforte part. For these reasons teachers will find Mr. Beazley's sonatina useful. It may not be out of place to remind the reader here of the truism that not only cannot every one write sonatas like Beethoven, but that sonatas thus written would not be in all cases the thing needful or even desirable.

Three Idylls for Violin or Violoncello and Pianoforte. By CHARLES W. PEARCE, Mus. Doc. Cantab. Op. 36. London: Weekes & Co.

IN addition to the shapely forms in which these pieces are cast, there is a poetical design in each which invests them with a particular interest for those who maintain that music should be the expression of feeling as well as the mere utterance of notes. The first is called "On a moonlit sea," the second "By the sea-shore," and the third "Under the forest boughs." They are each and all good. The passages lie well for the violin or the violoncello, and the pianoforte part is full of intelligent treatment. There are some who may possibly think that the first piece might have been submitted to fuller development and the second subject followed by a more extended repetition of the first profound theme, but the author's skill cannot be denied, and therefore his intentions must be respected. The other pieces are delightful in effect, and the whole group of Idylls bears sufficient charm to ensure favourable attention to other works from the same hand.

Song of Destiny, for Chorus and Pianoforte. Op. 54. By J. BRAHMS. (Edition No. 9,087; net, 1s.)

PERHAPS none of the short choral works that have come into existence in the second half of this century has made so deep an impression as Brahms's "Schicksalslied" (Song of Destiny). The German master found in Hölderlin's poem a theme to his mind, which delights in intense contemplation and profound penetration. Still, there is in this composition a total absence of the elaboration and over-elaboration of so many of his instrumental works.

In fact, the master shows himself here, in the fullest and noblest sense, as a classic. His design presents nothing but simple and clear, but significant, lines. The work falls naturally into two connected parts: the first, an *Adagio*, dealing with the serene existence of the blessed spirits; the second, an *Allegro*, with the sad vicissitudes of suffering humanity. "There, in the Kingdom of Light, thro' fields eternal, spirits in glory roam, fanned by the airs of heaven, lustrous and soft as the chords of a harp at the touch of the harpist. Free from grief as the infant that slumbers, heavenly spirits live. . . . But men know no quiet; for them there is no repose; they vanish like phantoms. Frail, suffering, sorrowing beings." . . . It is too late in the day to discuss the merits of Brahms's "Song of Destiny"; the critics have weighed them, the great public has acknowledged them. The above extracts will give an idea of Mr. Oxenford's translation, which accompanies the German words.

Five Favourite Songs. By J. BRAHMS. (Edition No. 8,814; net, 1s.) London: Augener & Co.

THE first of the five songs contained in this book is the most popular of Brahms's compositions in this *genre*—namely, "Wie bist du, meine Königin" (Thou art, O Queen). As to the other four, there is no reason why they should not be equally popular, for they have, like it, and, indeed, like all the master's songs, a melodiousness free from affectation and painful effort. Of their accompaniment, notwithstanding its great refinement, the same may be said as of the melody. A pleasing flow distinguishes Brahms's songs—naturalness, heartiness, beauty, and good taste reigning supreme in them. That both the original German words and a well-conditioned English rendering (by Edward Oxenford) are given deserves notice. The four songs not yet named are: "Nicht mehr zu dir" (I vow no more); "Ich schleich umher" (When mute and sad); "Wehe, so willst du" (Sorrow, I fear not); and "Bitteres zu sagen" (Think not when harsh words are spoken).

Vocal Duets for Female Voices, with pianoforte accompaniment. (Edition Nos. 4,100, net, 6d.; and 8,982a—c, each 3d., net.) London: Augener & Co.

WE have classed these separate works together because their aim and object is the same. They are intended to minister to the growing demand for good music for female voices among choral societies and like bodies, and as they have been arranged by skilful hands they are not likely to fail in their intention. The first, "May Day," has some words by E. Oxenford, bright and singable. The music, arranged by B. Lütgen, is an adaptation of the famous gavotte of Louis XV., and a remarkably effective vocal piece it makes. Lightly and appreciatively performed it would create a sensation.

The second group of duets has been edited by H. Heale. The original music is from Taubert's songs, "Guten Abend," "Der Vöglein Abschied," and "Vom listigen Grasmücklein," or, as the English version calls them, "Good evening," "The Bird's Farewell," and "The Artful Hedge Sparrows." They are just the very pieces that young singers delight in learning, and the charm of their melodies is fascinating enough to please those who hear them sung as well as those who sing them.

Serenade. By CHARLES GOUNOD. (No 1 in G, No. 2 in F, No. 3 in E flat.) London: Augener & Co.

THE serenade "Quand tu Chantes," is too well known to need any special recommendation in this place. But a word is due in praise of these beautifully engraved editions, which are superior to any other which we have seen. The accompaniments are the original, and such as were first given out by the composer before the addition of a violin or violoncello part. It is, therefore, more available for amateurs than other editions which contain an arrangement combining the notes given to the added instrument. The original French words, together with a clever translation by Mr. Edward Oxenford, are printed with the voice part, so that either may be employed at pleasure.

Twelve Progressive Sonatinas for pianoforte duet, leading from the easiest up to the difficulty of Clementi's first Sonatina in C major. Arranged, partly composed, and fingered by C. GURLITT. London: Augener & Co.

THESE interesting little works have received four additions to those already spoken of in former numbers, and now the list is complete. Nos. 9, 10, 11, and 12 of the sonatinas are as follows: Gurlitt in A minor, Enckhausen in C, Gurlitt in F, and Mozart in G. They are each and all graceful in form, sweet in melody, and fascinating for their general character. Such music, children with an innate love for the everlasting principle of beauty, admire and follow. It is, therefore, needless to plead for the charms they possess, or to urge with superfluous words their educational import. The passages in either part are quite within the reach of young hands and abilities, and the large bold characters in which the notes are engraved, are comfort-giving to young eyes unaccustomed to the caligraphy of notation. There is also the first number of the arrangement of a series of pieces for pianoforte solo, a sonatina by Enckhausen, in the same key as the duet already spoken of, but entirely a different composition, of equal use, however, for young eyes, minds, and fingers.

Love's Lore, Cupid the Conqueror, The Lute Player. Songs (Op. 11, 12, 14). Words by W. WATSON, Music by DORA SCHIRMACHER. London: Augener & Co.

ARE settings of fairly good words. The aim of the composer has been apparently to produce the greatest possible effect without plunging the vocalist or the accompanist into difficulties and entanglements which are more astonishing than pleasing, so that the wish arises that other song writers might be moved by the like desire which seems to have inspired the composer of these pleasant and simple songs. There are German words added, as alternatives for those who may wish to use them. An "Abendlied" (Op. 13) for the pianoforte, by the same composer, is gracefully written, and being by no means difficult, will be available as a teaching piece.

In a Swing. Song without Words, for the Pianoforte. Composed by FREDK. CROFT. Op. 63. London: Harris & Co.

THIS is a pleasantly-written and not too difficult a piece for the pianoforte. The "swing" is kept going throughout in all the changes of key adopted by the composer for variety's sake. As a "song without words," it is differently constructed to the well-known pieces with the like title by Mendelssohn, in which the melody has a distinct entry.

Spinning Chorus, from *Der Fliegende Holländer*, and *Bright is the Morn*, Chorus from *Lohengrin*. By RICHARD WAGNER. Arranged for Female Voices, with pianoforte accompaniment, by H. HEALE. (Edition Nos. 4,351 and 4,352; price 6d., net.) London: Augener & Co.

THERE are comparatively few choral pieces by Wagner available for the purposes of vocal societies, and still fewer for those composed of female voices solely. For this reason the present arrangements ought to command notice and attention. Those who take the trouble to make their acquaintance will readily admit the talent displayed in the adaptation and the ingenuity with which all effects have been preserved, to say nothing of the value of the publications as items of study and pleasure. Choral classes will do well to take note of these pieces, well known in themselves, and now invested with particular merit in their interests.

The Lonely Rose (Das einsame Röslein im Thal). Song, by F. HERMES. London: Augener & Co.

IN the construction of this song the composer has followed the lines of the Volkslied of his country, and has produced a melody easy to sing, though of extended compass, and charming in its effect. The English words, printed with the German, are by E. Oxenford.

Songs for the Young. First Set, of Twelve Songs, for One Voice, with English and German text and pianoforte accompaniment. Revised by H. HEALE. (Edition No. 8,931; net, 1s.) London: Augener & Co.

HERE are songs, composed by Abt, Reinecke, Taubert, and some arranged by Brahms, all within easy compass, and therefore suitable to young voices. The melodies are sweet, the sentiments of the words are good, and there is a special element of attraction in them all, so that the hearer is impressed with the good taste exhibited by the reviser.

Vocal School. By FRANZ ABT. Posthumous Work. Edited by H. HEALE. Complete in two books. Book I. (Edition No. 6786a; net, 1s.) London: Augener & Co.

THE preface states that the "work has been undertaken with the intention of providing at a moderate cost a useful and comprehensive collection of exercises taken from standard works, which should embody all that is absolutely necessary to the formation and cultivation of the voice, and at the same time obviate the necessity of purchasing works which are both too extensive in form and expensive in price to meet the views of ordinary vocal students."

This is fully carried out as far as the first book goes, and it may, therefore, be quite safe to assume that that which has been well begun will be conscientiously completed. The well-known accomplishments of the author, Franz Abt, is a guarantee that the work has been thoughtfully and carefully done.

It begins with scale passages arranged in a melodious sequence. Solfeggio syllables are employed first, then Italian words, the recognised medium for the best employment of vocal sounds, and the intervals are increased in difficulty as progress is made. The powers of accent, of

emphasis, of rhythm, and expression, are properly cared for, and the "Vocal School" will probably be, as it deserves to be, one of the most popular of its kind now before the public. The accompaniments are good and interesting, the pages are beautifully and clearly engraved and printed, and the editing has been carefully done by one who has observed all due respect for the author's manuscript. The conditions upon which it has been published, and the advantages claimed for it, all combine to recommend the work to the favourable notice of teachers and scholars.

Lieder-Album. A Collection of German Songs for a Medium Voice, with pianoforte accompaniment. Book IV. (Edition No. 8,854d; net, 1s) London: Augener & Co.

THE admirers of German songs will be glad to welcome a further instalment of this most valuable collection, more especially as the form is handy and the printing clear and correct. English words by E. Oxenford are given in addition to the original German, and the fact that this section of the series contains songs by Brahms, Abt, Hermes, Jensen, Anton Rubinstein, Taubert, Wagner, and Tschaiikowsky, will not only make the numbers sought after, but will give an element of the greatest importance to the whole series when complete.

Germania. Favourite German Songs with English words. Sixth Series. Addenda. London: Augener & Co.

IT is, happily, unnecessary to say anything in praise of this well-known collection of German songs as a whole. The estimation in which it is held by musicians and the public renders such a task superfluous. But this "addenda" to the series, which brings the list of songs close up to the number of five hundred, demands a special word. They are all by Franz Abt, and are severally entitled: "Youthful still" (Das, Freunde, nennt man Altern nicht), "If I have thought of thee" (Ob ich an Dich gedacht), "Birdie, sweet birdie" (Vögelein, Du möchtest ich sein), "The Student's Departure" (Des Burschen abschied), and "Weet, weet, weet" (Witt, witt). Each is characterised by that sweetness of melody and expression for which Abt's songs were famous, and although some may be destined to find greater favour than others, all are good and worthy of study. The English words have been supplied by Mr. Lewis Novra.

The History of Music. By EMIL NAUMANN. Translated by F. PRAEGER. London: Cassell & Co.

THE period of history has now arrived at the time present, and therefore the author treads upon uncertain, not to say dangerous, ground. He holds that Wagner is to be classed among the talents. To this the translator objects. His objection has taken away some of the interest he felt in his labours, for the translation in this, the thirty-eighth number of the work, shows here and there a lack of thoughtful revision, not to say carelessness of style. No information is given when the work is to be completed, but as the woodcut illustrations are fewer, it may be the intention of the publishers to wind it up after the fortieth number. As it has grown to nearly double the original estimate, it will be necessary to devise a plan by which it can be divided into two volumes. If not, it would be as bulky as the "Post Office Directory."

Thoughts of Great Musicians. Collected by LA MARA, from the Original German by C. P. S. (Edition No. 9177; net, 2s. 6d.) London: Augener and Co.

IN this little book may be found material for a number of essays, where the disposition and the power exists to write them. Herein is shown how much may be said and thought concerning art and its objects and functions by those whose labours have given rise to undying memorials of work in several ages. The existence of many editions, issued in various places, of the compositions of Beethoven, Wagner, Mendelssohn, Gluck, Schumann, and others, has enabled the least wealthy among the students of the tuneful art to become acquainted with the workings of the minds of these several men of genius. These show how their talents have been used. In the book now before us there are extracts from letters, criticisms, essays, and so forth, which present to the reader the words which show what the composers thought of the toil in which they were engaged, and in which they laboured with so much love and enthusiasm. It is one thing to form an estimate of a composer from his music, it is another thing to become acquainted with the man outside of his creations. The words here collected prove that the minds of the great men in the world of music were fully alive to the purposes for which their abilities were called into play. The epigrammatic sentences are pregnant with meaning, and the publication of this little book will give rise to a better understanding, not only of the general purposes of art, but of the minds of those who gave them utterance. The "thoughts" are grouped under twenty-seven heads, treating severally of the nature and essence of music, of the laws, limits, and developments of the art, of melody, of harmony, of rhythm, of colouring, of the forms of music, of instrumental music, of "programme" music, of vocal music, of musical drama, of the effect of music, of the object of musical institutions, of amateurs, of genius and talent, of style and mannerism, of inspiration and reflection, of training, progress, and perfection, of the artist's calling, of composers, of virtuosi, of singers, of conductors, of music-masters, of connoisseurs, of public opinion, of critics, over five hundred sentences full of curious and instructive reflections on music and musical things, all of which may be read and studied, and some may even be committed to memory with advantage.

RECEIVED FOR REVIEW.

FROM:—E. ASHDOWN: (*Walter O. Jones*), "Bird of the Wilderness," Song; (*W. Kuhe*), "May-dew," Piano; (*Edwin M. Lott*), "Queen Henrietta's Coranto," Piano; (*Walter Macfarren*), "Scale and Arpeggio Manual," Piano; (*Arthur Page*), "The Lord is nigh," Song; (*Williams-Williams*), "Three Sketches," Violin and Piano.—GEORGE BELL & SONS: (*C. A. Caspar and E. M. Patmore*), "Musical Biography," Handbook.—ROBERT COX & CO: (*W. T. Best*), "Modera School, Part I," Organ; (*M. Sydolf*), "Five Songs,"—A. COX: (*Arthur W. Marchant*), "At Sunset," Song.—J. B. CRAMER & CO: (*Edith Cooke*), "Why must we say good-bye?" Song.—J. CURWEN & SONS: (*Josiah Booth*), "The Babes in the Wood," Cantata; (*Louis Mourlan*), "L'encens divin," Organ or Harmonium; (*T. Mee Pattison*), "John Bull and his Trades," Cantata, and "Sherwood's Queen," Cantata.—FORSYTH BROTHERS: (*Wilfred Bendall*), "Polonaise in C," Piano Duet; (*Carl Reinecke*), "Ten Songs for Children"; (*Frederick F. Rogers*), "Elfin Chimes," Cantata; (*Dr. Wm. Spark*), "Organum, 18 Numbers," Organ.—L. UPCOTT GILL: "Practical Violin School,"—HARRIS & CO.: (*C. E. Brookman*), "Nelly," Song; (*Frank Butler*), "Silver Chimes Polka," Piano; (*Charles Harris*), "On 'Change, March," Piano; (*H. Lawrence Harris*), "Erin, arouse thee!" Song; (*Frank Lover*), "Her Sailor Lad," Song; (*George Parker*), "Erin, arouse thee!" Song.—HARRISON & HARRISON: (*Walter Stokes*), "Our Federated Empire," Song.—JOHN HEYWOOD: (*Vernon Adelaide*), "The Lover's Farewell," Song; (*Allen Allen*), "The Interrupted Wedding," Song; (*Pierre Anson*),

"Primrose Waltz," Piano; (*Joseph Clarkson*), "Evening Song," Piano; "Processional March," Piano; and "Sight-Reading Studies," Piano.—KÜHLER & SON: "Hints to Violin Players,"—LONDON MUSIC PUBLISHING AND GENERAL AGENCY CO.: (*Erskine Allon*), "Elaine, Waltz," Piano; (*M. A. Baker*), "Was it well?" Song; (*A. L. Estrange*), "Bourée in G," Piano; (*Joseph Spawforth*), "Loving Still," Song; "Parted Lives," Song; (*George Staker*), "The Angel's Call," Song; (*E. M. Woolley*), "The white frost's on the hill," Song.—STANLEY LUCAS, WEBER, & CO.: (*Alfred Allen*), "Is it so?" Song; (*George Rayleigh Vicars*), "Children dear, was it yesterday?" Four-part Song; (*Alfred Redhead*), "The Story of the Cross," Part Song.—J. McDOWELL & CO.: (*Wallace Ollerhead*), "The Fairy Glen, Waltzes," Piano.—W. MORLEY & CO.: (*Arthur Jarrull*), "Elgiva," Song.—NOVELLO, EWER, & CO.: (*Edward R. G. W. Andrews*), "A Farewell," Song; "Edith, Serenade," Piano; (*H. Elliot Button*), "The Story of the Cross," Part Song; (*John Heywood*), "The Choral Office of Matins and Evensong," (*William Johnson*), "I will not leave you comfortless," Anthem; (*George Ernest Lake*), "Daily Studies and Complete Pedal Scales," Organ; (*W. T. Best*), "Mendelssohn's Six Sonatas and Three Preludes and Fugues," Organ; (*Frederick Schneider*), "Pedal Studies," Organ; (*J. W. Sidebotham*), "The Owl," Part Song; (*Herbert Stammers*), "Benedicite, omnia Opera," Part Song; "Magnificat and Nunc Dimittis," Part Song; (*John Storer*), "The Tournament," Cantata; (*J. Summers*), "O Salutaris Hostia!" Song with Instruments; (*George Rayleigh Vicars*), "Full fathom five," Part Song; "O mistress mine!" Part Song; "The Song of the Silent Land," Part Song.—BERNH. OLLENDORFF: (*Leonhard Emil Bach*), "Carols of Cradleland," Songs.—FREDERICK PITMAN: (*Leonard Gantier*), "Inventories, Waltz," Piano; (*Caroline Lewthian*), "The South Kensington, Galop," Piano.—QUEENSLAND PIANO AND MUSIC WAREHOUSE CO.: (*John Young*), "Queensland Waltz," Piano.—WILLIAM REEVES: (*Frederick C. Wilson*), "Prospect Row," Song.—N. SIMROCK: (*Algernon Ashton*), "English Dances, Op. 10," Piano Duet; "Scotch Dances, Op. 18," Piano Duet; "Irish Dances, Op. 26," Piano Duet.—JAMES SMITH & SON: (*Edward S. Craston*), "Oh, give me the comfort," Anthem.—SPOTTISWOODE & CO.: (*Lindsay Kearne*), "Ever since we parted, Serenade," Song.—WEEKES & CO.: (*Frederick C. Atkinson*), "Sheltered," Song; (*William Blakeley*), "Bonnie Lass o' Kirkwall," Song; (*Claudius H. Couldery*), "Réveries Caractéristiques, Op. 15, No. 9, 11, 12," Piano; (*A. F. Delmar*), "Overtures, No. 2," Organ; (*Ferdinand L. Dunkley*), "Two Pieces, Op. 2," Piano; (*Part Song*), "No. 43," (*F. W. Hird*), "Nocturne," Piano; (*John Kinross*), "Classics, Nos. 1, 2, 3, 13, 14, 15," Piano; (*C. Egerton Lowe*), "A Concise Chronological History of the Chief Musicians and Musical Events,"—H. W. WICKINS: (*Ed. Silva*), "Swinging Valse," Piano.—J. WIGHTMAN & SON: (*W. P. Gale*), "My Harp is upon the Willow," Song.—W. J. WILLCOCKS & CO.: (*Walter Stokes*), "A Soldier's Vision," Song; "In a Foreign Land," Song; and "The Wild Huntsman," Song; (*George F. Vincent*), "Cavatina," Violin and Piano.

Concerts.

MR. CUSINS'S CONCERT.

MR. W. G. CUSINS gave an orchestral concert at St. James's Hall, on the 5th ult., and was supported by a very good audience. Mr. Cusins not only conducted the greater portion of the pieces in the concert, but he also played a concerto of his own, conducted by Mr. Shakespeare, and thus appeared in the triple character of conductor, composer, and executant. His overture, "Love's Labour Lost," which was favourably noticed in these columns when it was first produced some few years back, was one of the items in the programme, and being well played, had all its merits well placed before an appreciative audience. Further than this, Mr. Cusins introduced a concerto in A minor which was unknown to the majority of the audience. It is a cleverly-written work, here and there marked by lack of breadth of colour and vigour of treatment. The themes are not wanting in originality; the Romance is a delightful piece of melody, but the composer has not put forth his known strength in dealing with his materials. He played the solo part vigorously,

and was as vigorously applauded. Liszt's "Goethe March," and Mendelssohn's "Isles of Fingal" were very well played under Mr. Cusins's bâton. Señor Diaz Albertini, a young Spanish violinist with fairly good technical ability, but a somewhat lackadaisical style of attack, which is inconsistent with the interpretation of music in which power and fire are the leading characteristics, played Saint-Saëns' Concert-Stück in A. Some excellent vocal music, contributed by Madame Albani, Madame Scalchi, Mr. E. Lloyd, and Mr. Santley, completed the programme, between the parts of which Mrs. Kendal delivered a recitation.

ROYAL ITALIAN OPERA.

M. MAUREL, the famous French baritone, made his first appearance this season as Don Giovanni, in Mozart's opera with that title, and achieved no small measure of success. On July 1st, another of Mozart's operas, *Le Nozze di Figaro*, was to have been given, but owing to the indisposition of Signor D'Andrade it was postponed, and *Rigoletto* substituted. The disappointment of the large audience was softened by the exceptionally fine performance of Madame Albani as Gilda, and that of M. Maurel as Rigoletto, a part which he portrayed with great and powerful effect. Signor Runcio as the Duke, and Madame Scalchi as Maddalena, completed the cast.

One of the most attractive performances of the season was that of *Lohengrin*, on the 10th; and had the cast been altogether efficient all round, there would have been little left to say that has not been said before. Madame Albani, as Elsa, repeated an impersonation which is acknowledged to be the finest, best, most sympathetic and effective, of all the many characters in her *répertoire*. This was acknowledged even in Germany, where the lovers of art, and of Wagner's music in particular, are more or less difficult to please in the matter. In England the gifted *prima donna* is a great favourite, and in nothing is she so sure of success as in *Lohengrin*. Wisely, therefore, she selected this opera for her benefit on the 15th, and secured a large house. The cast was the same on both occasions, but the second performance was better than the first. Signor Gayarré, who had not been able to appear for many days in consequence of illness, made his *réentrée* as Lohengrin, and sang with all the earnestness and well-directed energy for which he is famous. Miss Josephine Yorke, at one time a valuable member of the Carl Rosa Opera Company, appeared as Ortruda, for the first time on the Italian stage in England; and although by force of circumstances her part was shorn of much of its duties, nevertheless she created a most favourable impression upon all present. It was known that when the opera was first given in English Miss Yorke made a distinct mark by her powerful rendering, as well dramatic as vocal. On the Italian stage she would have been equally successful, but owing to the sudden illness of Signor D'Andrade, who had prepared the part of Frederick Telramond, it was found necessary to substitute Signor Ughetti, and he, not having had time to learn all that was required, excisions of an extensive character were made, which reduced his work to a minimum. The whole of the duet which opens the second act was shorn away, and the scene opened with Elsa on the balcony. Telramond, it will be remembered by those who have seen the opera, interrupts the bridal *cortège* on the steps of the church. This scene was omitted, and although, in sporting parlance, Telramond had not made "good running" all along, he did not make amends by being in at the death. Another person was brought in upon the bier, and little care had been taken to find a

man similar in height and colour of hair, and the change was of course remarked by the audience. They were satisfied that it was intended as an element of amusement, and accepted it accordingly. The part of the king was represented by Signor Ricci, the fortunate owner of a very fine voice, deep and resonant. He sang in time, but not always in tune.

Rossini's *Il Barbiere* was played on Tuesday, the 13th, with Miss Ella Russell as the Rosina. She sang remarkably well, and ended her scena, "Una voce," with a brilliant shake on B natural, terminating on E in altissimo. M. Maurel was the Figaro, Signor Pinto, Basilio, Signor Carbone, Dr. Bartolo—all really excellent. The tenor, Signor de Falco, who had made his first appearance in *Faust* as a substitute for Gayarré, did not please the audience, and still less the critics, by his efforts as Almaviva.

The last night of the season drew a large audience, with Madame Albani and Signor Gayarré in Gounod's *Faust*. In each case Signor Bevignani has proved himself competent and sympathetic as a conductor. *Zampa*, which was promised, and actually announced, on an extra night, Friday, was not played. The cause was stated to be the difficulty of obtaining a sufficient number of rehearsals. *Colomba*, *L'Africaine*, and other works named in the prospectus, were not given. Still the patronage of the public has been encouraging enough to justify the repetition of the attempt next year, which, it is already said, will be made; and the sympathy felt for the director and his enterprise was well shown by the large attendance at his benefit, which took place on the 19th, when *Il Barbiere* was given as a special extra performance before a crowded house. Miss Russell, as Rosina, thought fit, after the manner of Madame Patti, to sing "Home, sweet home," in English, an introduction as incongruous as it is inartistic.

Musical Notes.

THE Queen has sent Liszt a small bust of herself, beautifully executed by Mr. Boehm.

THE Bayreuth Festival began on the 23rd, and will last a month. There are to be nine performances of *Parsifal*, and eight of *Tristan und Isolde*. No other works will be given. The chief parts are entrusted to Mmes. Materna, Malten, Rose Sucher; and Messrs. Vogl, Gudehus, Winkelmann, Sieher, Gura, Wiegand, and Reichmann.

MR. J. H. MAPLESON took a benefit at Drury Lane Theatre on Thursday, the 15th. The theatre was lent for the occasion by Mr. Harris; the principal artists, including many of the band and the chorus, gave their services gratuitously. The opera *Il Barbiere* was performed, with Mme. Patti (her only appearance on the operatic stage) and Messrs. Nicolini, Foli, Monari-Rocca and Del Puente as the representatives of the chief characters. The representation was somewhat free and easy, but the audience seemed to enjoy it, and Mr. Mapleson will net a large sum by the transaction.

MESSRS. STEPHENSON and CELLIER have completed their opera *Dorothy*, and it will be produced in the autumn season at the Gaiety Theatre.

THE Promenade Concerts at Covent Garden Theatre will commence on August 14th, under the direction of Mr. W. Freeman Thomas. Mr. A. Gwyllym Crowe will be the conductor, as in former years. Miss Ella Russell has accepted an engagement to sing for five performances during the season.

THE new organ erected in Canterbury Cathedral was opened on June 29th, after a solemn service, in which many members of the cathedral choir assisted. A recital was given by Dr. Stainer.

A NEW opera called *Florian*, by Miss Ida Walter, was produced at the Novelty Theatre on the 14th, and received with favour. Some of the melodies in the work were greatly admired.

At a convention held at Durham University on June 29th the honorary degree of Doctor of Music was conferred upon Mr. William Rea of Newcastle-upon-Tyne.

WE regret to announce the death of Mr. Frank Chappell, of the firm of Metzler & Co.

THE University of Trinity College (Toronto) has conferred the degree of D.C.L., *honoris causa*, upon Sir Herbert Oakeley, Mus.Doc., and Rev. E. K. Kendall, M.A., acting registrar in England for the University.

FROM the Paris Opéra nothing of interest is to be reported. The Opéra-Comique closed its doors at the end of June. Other musico-dramatic institutions of the French capital are likewise making *relâche*.

THE new works which next season will be first heard at the Opéra-Comique are M. Salvayre's *Egmont*, and Weckerlin's *Le Sicilien*.

FROM the Paris *Figaro* we learn that MM. Gounod and Carvalho had to abandon their intention to set to music and produce at the Opéra-Comique Musset's comedy *On ne badine pas avec l'Amour*, because the poet's sister, Mme. Lardin, absolutely opposed any meddling with her brother's pieces for the purpose of turning them into opera libretti.

THE Nouveautés will open the next season with a new comic opera, *La Princesse Colombine*, the words by MM. Maurice Ordonneau and Emile André, and the music by M. Robert Planquette.

THE director of the Paris Opéra-Populaire (Château d'Eau), who wished to perform Rossini's *Barber of Seville*, had to give up his project, as he would otherwise have interfered with the privileges of the Opéra-Comique.

PASDELOUP will next season resume the direction of the Concerts-Populaires.

JUDGMENT was given on the competitors for the Grand-Prix de Rome by the united sections of the Académie, on Saturday, the 26th of June. The first Grand-Prix was awarded to M. Savard, a pupil of Massenet's, by thirty out of thirty-four votes; the first Second Grand-Prix to M. Kaiser, also a pupil of M. Massenet's; and the second Second Grand-Prix to Mr. Gedalge, a pupil of M. E. Guiraud's. The cantata which the competitors had to set to music was M. Eugène Adenis' *Vision de Saül*.

THE inauguration of the Berlioz monument in the Place Vintimille (Paris) will take place on Oct. 17. The musical part of the ceremony will consist of the master's *Symphonie funèbre et triomphale* and, probably, the marche from *Les Troyens*.

MME. CARRON, of the Opéra, was divorced from her husband at the mairie of the 9th arrondissement on the 29th of June.

THE following curious data, showing the fatal influence of the number thirteen on Richard Wagner, have been published by several French papers:—"Richard Wagner, who was born in 1813, died on the 13th of February, thirteen years after his second marriage. His opera *Tannhäuser* was hissed at Paris on the 13th of March, 1861. The letters forming his family and Christian name

are thirteen in number. Louis II., his royal protector, died in the manner known to every one, on the 13th of June."

JOACHIM will play in France all the month of January next. Colonne has again engaged him for two of his concerts.

LAMOUREUX is said to have made a contract with the proprietors of the Eden-Théâtre, which entitles him to give from March, 1887, a series of operatic performances. *Lohengrin* shall be the first work, and *Don Giovanni* shall follow. Bizet's *Fair Maid of Perth*, Berlioz's *Benvenuto Cellini*, and even Wagner's *Walküre*, are also in contemplation.

TALAZAC, the first tenor of the Opéra-Comique, intends to visit Germany and Austria in the course of next winter.

THIS year's Rhenish Musical Festival at Cologne passed off successfully under Wüllner's direction. The chief items of the programme were Handel's oratorio *Belshazzar*, Beethoven's Ninth Symphony, Wagner's First Finale and "Verwandlungsmusik" from *Parsifal*; Brahms's E minor symphony, a cantata of Bach's, and a *Te Deum* by Wüllner.

A NEW opera, *Loreley*, by Ad. Mohr, made its first appearance at Hamburg, at a benefit performance of the well-known Kapellmeister Joseph Sucher, the husband of the even better-known prima donna, who sang the title rôle. The reception which the work received was very flattering to the composer.

XAVER SCHARWENKA proposes to give next season eight evening and four morning concerts, at the Berlin Concerthaus. The first concert, on Oct. 22, in which Herr Ochs's choral society will take part, is to be a celebration of Liszt's birthday, and its programme is to include Beethoven's *Leonora* overture, *Egmont* music, and choral fantasia, and Liszt's *Dante* symphony, Goethe festival march, and 137th Psalm for soprano solo, violin solo, harp, organ, and female chorus. The subsequent concerts will bring Goldmark's overture *Penthesilea*, Berlioz's *Harold* symphony, Liszt's *Préludes*, Brahms's fourth symphony, Volkmann's overture to *Richard III.*, a suite by Ph. Scharwenka, &c. &c. One of the concerts (that on Jan. 15) is to be a Wagner concert, with this master's *Faust* overture, and scenes from *Tristan und Isolde*, *Rheingold*, and *Meistersinger*. Scharwenka intends to devote the last concert entirely to Berlin composers. Truly a noble scheme, worthy of admiration and imitation!

SULLIVAN'S *Mikado* has found an enthusiastic reception at Berlin, and not only by the general public, but also by eminent critics and musicians.

Der Doppelgänger, a three-act romantic opera, the libretto of which is by Alfred Zamara, and the music by Victor Leon, will be produced at the Prague Landestheater early in the next season. K. Göpfart's *Quintin Messis* will be produced at Weimar about the same time. The Intendant of the Berlin Court Opera-house, who has accepted for performance Heinrich Hofmann's new opera *Donna Diana*, is said to have also accepted a new opera, entitled *Künstlerleben*, by A. Blumenfeld, a Berlin music-teacher. The Vienna Court Opera-house promises, as novelties for the next season, Massenet's *Cid* and Goldmark's *Merlin*.

THE publishing firm Jos. Weinberger and Hoffman has got possession of a valuable collection of manuscripts which include seventeen by Franz Schubert. Of these latter seven are as yet unpublished and wholly unknown. As most interesting are pointed out: Ten variations on a charming theme of the year 1815; an arrangement by

the composer, for four hands, of the overture to the opera *Fierabras*; eight Ländler; a terzetto; and several songs. Of known compositions there are in this collection holographs of the following ones: Of the sonatas in C minor, A major, and B flat minor; the "Lob der Thränen"; the four impromptus, Op. 142; "Mirjam's Siegesgesang," and a book of Goethe's songs. The fortunate firm will begin the publication of the unpublished compositions next October.

FROM Berlin we hear of the project of building an international theatre at which the dramatic productions of all cultured nations are in turn to be performed.

THE first of Bülow's subscription concerts at Hamburg, of which we wrote last month, will take place on the 2nd of November. Eugène d'Albert has been engaged for it.

A NEW organ is being erected in the St. Stephan Cathedral (Vienna), by the famous firm, E. F. Walcker & Co., of Ludwigsburg, in Wurtemberg. It has one pedal and three manual keyboards, with respectively 20 and 35, 21 and 14 sounding-stops. The price to be paid for this instrument (the largest in the Austrian monarchy), is £3,350.

THE first performance of Mozart's *Don Giovanni* at Rome (on June 20), has proved, like the previous performance of Beethoven's *Fidelio*, a fiasco. Let the civilised world note this barbarism of the once foremost of musical nations!

A MALE soprano, Signor Vincenzo Benedetto, after astonishing his countrymen, will visit Berlin next autumn.

WE draw our readers' attention to the publication of the following works: "George Bizet et son Œuvre," by Charles Pigot; "La Voix et le Chant," by Faure; and "Richard Wagner et ses Œuvres," by Adolphe Jullien. The first two are already published, the last is announced for October.

THE fund for the Raff monument (Frankfurt), has now reached the amount of 7,000 marks (£350), that for the Weber monument (Eutin), 16,000 marks (£800).

RUBINSTEIN is writing a symphony for the Leipzig Gewandhaus.

AT Wiesbaden died, on the 28th of June, Mme. Meyerbeer, the widow of the composer, at the age of eighty. Mme. Meyerbeer, who survived her husband twenty-two years, was, during her illness, nursed by her two daughters, Mme. d'Andrian and Mme. Richter, the widow of the celebrated painter.

CHARLES BAUGNIET, the celebrated Belgian artist, died at Sèvres, on the 15th, aged seventy-two. He will be remembered in England by his spirited lithographic portraits of eminent men and women in the world of art, science, literature, and music, of which he produced over 1,600. They are marked by fidelity of likeness, and the happy power he possessed of seizing some salient characteristic position, attitude, or look of his subject. A large number of his portraits are in the hands of Mr. John Ella, the founder of the Musical Union, and a complete collection is in the British Museum. His talents were obscured by the discovery of photography, and he devoted the latter years of his life to painting *genre* subjects in oil, most of which were purchased by American amateurs.

FROM Vienna comes the sad news of the death of the highly-appreciated singer Scaria.

HERR JEAN LOUIS NICODÉ (of Dresden), begs to announce that in addition to his Classes for "The Higher Development of Pianoforte Playing" he has now established supplementary Classes for "The Study of the Theory of Music. Harmony, Counterpoint, Musical Form, and Instrumentation. Applications must be made personally before the 27th of September. Classes begin on October 1st 1886.—Dresden, Lindenau Strasse, 19, July 1st, 1886.

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